

The Bulletin
of the
College Art Association
Of America

Number 3

November
Nineteen Hundred Seventeen

THE SEVENTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA WILL BE HELD IN THE METROPOLITAN MUSEUM, NEW YORK CITY, ON THURSDAY, FRIDAY AND SATURDAY, MARCH 28, 29 AND 30, 1918. DETAILED PROGRAMS WILL BE SENT OUT IN DUE TIME. THESE ARE THE DAYS WHEN ALL WHO BELIEVE IN THE HIGH MISSION OF ART IN OUR COLLEGES AND UNIVERSITIES SHOULD MEET, DISCUSS THOROUGHLY, PLAN WISELY AND THEN MOVE FORWARD WITH AN UNCONQUERABLE FAITH IN THE ULTIMATE SUCCESS OF THAT MISSION. LET US MAKE THIS THE LARGEST, MOST ENTHUSIASTIC AND BEST MEETING EVER HELD BY THE ASSOCIATION.

J.A.

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The College Art Association of America

AN ORGANIZATION FOR THE ADVANCEMENT OF THE STUDY OF THE FINE ARTS IN AMERICAN COLLEGES AND UNIVERSITIES

OFFICERS

President	John Pickard <i>University of Missouri</i>
Vice President	George H. Chase <i>Harvard University</i>
Secretary and Treasurer	Charles F. Kelley <i>Ohio State University</i>

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Edith R. Abbott	<i>Metropolitan Museum</i>
Mitchell Carroll	<i>Washington, D. C.</i>
Charles R. Morey	<i>Princeton University</i>
Holmes Smith	<i>Washington University</i>
Ellsworth Woodward	<i>Sophie Newcomb College</i>
George B. Zug	<i>Dartmouth College</i>

COMMITTEES 1917-18

- I. **Membership:**
Edward J. Lake, Chairman, *Illinois*; Chas. F. Kelley, *Ohio*;
A. V. Churchhill, *Smith*; William Woodward, *Tulane*; Her-
bert R. Cross, *Michigan*; Henry Johnson, *Bowdoin*; Rossiter
Howard, *South Dakota*.
- II. **Books for the College Art Library:**
Arthur Pope, Chairman, *Harvard*; O. S. Tonks, *Vassar*; A. M.
Brooks, *Indiana*; Jeannette Scott, *Syracuse*.
- III. **Reproductions for the College Museum and Art Gallery:**
D. M. Robinson, Chairman, *John Hopkins*; Edith R. Abbott,
Metropolitan Museum; John Shapley, *Brown*.
- IV. **Time and Place:**
C. R. Morey, Chairman, *Princeton*; John Pickard, *Missouri*.
- V. **To Secure Loan Exhibitions for Colleges:**
W. A. Griffith, Chairman, *Kansas*; G. B. Zug, *Dartmouth*; Ellis-
worth Woodward, *Sophie Newcomb*.

VI. Legislation:

H. E. Keyes, Chairman, *Dartmouth*; A. W. Dow, *Columbia*; F. J. Mather, *Princeton*; John S. Ankeney, *Missouri*.

VII. Investigation of Art Education in American Colleges and Universities:

Holmes Smith, Chairman, *Washington*; Alice V. Brown, *Wellesley*; D. M. Robinson, *John Hopkins*; C. R. Post, *Harvard*.

VIII. Publications:

John Pickard, Chairman, *Missouri*; F. B. Tarbell, *Chicago*; G. H. Chase, *Harvard*.

IX. On Arrangements for the Seventh Annual Meeting:

Edith R. Abbott, Chairman, Edward Robinson, Henry W. Kent, Albert M. Lythgoe, Miss Morris. All of these are members of the Metropolitan Museum Staff.

MEMBERS

Abbott, Edith R., Metropolitan Museum, New York City.
Ankeney, John S., University of Mo., Columbia, Mo.
Baldwin, Laura, Boseman, Mont.
Barrangon, Lucy Lord, Smith College, Northampton, Mass.
Bascom, Blanche, Otterbein University, Westerville, O.
Blake, Edwin M., 1 Liberty St., New York.
Boalt, Marian G., 26 Courtland St., Norwalk, Del.
Bredin, Christine S., Converse College, Spartanburg, N. C.
Brooks, Alfred Mansfield, Ind. State University, Bloomington, Ind.
Burke, Robert E., Ind. State University, Bloomington, Ind.
Brison, Mary J., State Normal College, Ohio University, Athens, O.
Carroll, Mitchell, The Octagon, Washington, D. C.
Carter, Luella, Bellevue College, Bellevue, Neb.
Chase, George Henry, Harvard University, Cambridge, Mass.
Christensen, Erwin O., Ohio State University, Columbus, O.
Churchill, Alfred Vance, Smith College, Northampton, Mass.
Clark, Arthur B., Leland Stanford Jr. University, Palo Alto, Cal.
Clark, Marion E., Art Gallery Smith College, Northampton, Mass.
Cross, Herbert Richard, University of Mich., Ann Arbor, Mich.
Culbertson, Linn, University of Ia., Iowa City, Ia.
Denio, Elizabeth H., University of Rochester, Rochester, N. Y.
Dielman, Frederick, College of City of New York, New York City.
Dow, Arthur Wesley, Teachers' College, Columbia University.
Dunn, F. S., University of Oregon, Eugene, Ore.
Edgell, George Harold, 9 Traill St., Cambridge, Mass.
Ernesti, Richard, Pennsylvania State College.
Fanning, Ralph S., University of Ill., Dept of Arch.
Forbes, Edward W., Fogg Art Museum, Harvard University.
Foss, Florence, Mt. Holyoke College, So. Hadley, Mass.
Fowler, Harold North, Western Reserve University, Cleveland, O.
Freeman, Lucy T., Wellesley College, Mass.
Froehlicher, Hans, Goucher College, Baltimore, Md.
Galbraith, Elizabeth, 403 Lafayette Ave., Fayetteville, Ark.

Gale, Walter R., Baltimore City College, Baltimore, Md.
 Grant, Blanch C., 939 8th Ave., New York City.
 Griffith, Wm. A., University of Kans., Lawrence, Kans.
 Kennedy, Clarence, Smith College, Northampton, Mass.
 Hall, Mary L., Western College for Women, Oxford, O.
 Hekking, Wm. M., University of Kans., Lawrence, Kans.
 Holden, Mrs. Hendrick, Syracuse, N. Y., 1100 James St.
 Howard, Rossiter, University of So. Dakota, Vermillion, S. D.
 Humphreys, Sallie Thompson, Ohio Wesleyan University, Delaware, O.
 Hyde, Gertrude S., Mt. Holyoke College, So. Hadley, Mass.
 Hyde, Mary Elizabeth, Teachers' College, Cincinnati, O.
 Isaacs, Walter, State Teachers' College, Greeley, Colo.
 Jackson, Elspeth, University S. D., Jackson, S. D.
 Jewett, Almira, University of No. Dakota, Grand Forks, N. D.
 Johnson, Henry, Bowdoin College, Brunswick, Me.
 Kellogg, Elizabeth R., Cincinnati Museum Assn., Cincinnati, O.
 Keyes, Homer Eaton, Dartmouth College, Hanover, N. H.
 Knopf, Nellie A., Woman's College, Jacksonville, Ill.
 Keffer, Mary, Lake Erie College, Painesville, O.
 Kelley, Chas. F., Ohio State University, Columbus, O.
 Lake, Edward J., University of Ill., Urbana, Ill.
 Lauber, Jos., School of Architecture, Columbia University, New York City.
 Mann, Frederick M., University of Minn., Minneapolis, Minn.
 Marquand, Allan, Princeton University, Princeton, N. J.
 Mather, Frank J., Princeton University, Princeton, N. J.
 Moore, Edith H., Mary Brigham Hall, So. Hadley, Mass.
 Moore, Muriel, Mont. State College of Ag. & Mech. Arts, Bozeman, Mont.
 Morey, Chas. R., Princeton University, Princeton, N. J.
 Morse, Alice C., Central High School, Scranton, Pa.
 Myers, E. E., Marshall College, Huntington, W. Va.
 Nelson, Clara A., Ohio Wesleyan University, Delaware, O.
 Newark Free Public Library, Newark, N. J.
 Oakes, Eva M., Oberlin College, Oberlin, O.
 Partridge, Charlotte Russell, Milwaukee Downer College, Milwaukee, Wis.
 Phillips, Duncan, 1600 21st N. W. Washington, D. C.
 Pickard, John, University of Mo., Columbia, Mo.
 Poland, Reginald, Princeton University, Princeton, N. J.
 Pope, Arthur, Harvard University.
 Post, Chandler R., Harvard University.
 Potts, Elizabeth, Christian College, Columbia, Mo.
 Powers, H. H., c/o University Prints, Boston, Mass.
 Powers, J. H., c/o University Prints, Boston, Mass.
 Purdum, M. Bertha, Ohio Wesleyan University, Delaware, Ohio.
 Reid, M. Christine, Normal College of City of New York, Park Ave. & 6th St.
 Rivers, Rosetta R., Wesleyan College, Macon, Ga.
 Robinson, Alice, Ohio State University, Columbus, Ohio.
 Robinson, Edward, Metropolitan Museum, New York.
 Robinson, David M., John Hopkins University, Baltimore, Md.
 Root, Ralph Rodney, University of Ill., Urbana, Ill.
 Sahm, Marie, Colorado College, Colo. Springs, Colo.

Sargent, Walter, University of Chicago.
 Scott, Jeannette, Syracuse University.
 Shapley, John, Brown University, Providence, R. I.
 Skinner, Stella, Northwestern University, Evanston, Ill.
 Smith, Holmes, Washington University, St. Louis.
 Smith, Louise J., Randolph Macon Woman's College, College Park,
 Lynchburg, Va.
 Sprague, Elizabeth, Fairmount College, Wichita, Kans.
 St. Catherine College of (Sister Marie Teresa), St. Paul, Minn.
 Stahl, Marie Louise, Director of Art, Ohio University, Athens, O.
 Strong, Beulah, Smith College, Northampton, Mass.
 Sumner, John Osborne, 225 Marlborough St., Boston, Mass. (Mass. Inst.
 Technology).
 Tarbell, Frank Bigelow, University of Chicago.
 Tonks, Oliver S., Vassar College, Poughkeepsie, N. Y.
 Underhill, Gertrude, Cleveland Museum of Art, Cleveland, O.
 Walton, Alice, Wellesley College, Wellesley, Mass.
 Weinberg, Louis, College of City of New York, New York City.
 Wellesley College Art Department, Wellesley, Mass.
 Wells, Newton A., University of Ill., Urbana, Ill.
 Weston, Karl E., Williams College, Williamstown, Mass.
 Wetmore, Mary M., University of Ill., Urbana, Ill.
 Winslow, Harriet H., Delaware College for Women, Wilmington, Del.
 Woodward, Ellsworth, Sophie Newcomb College, New Orleans, La.
 Woodward, Wm., Tulane, University, New Orleans, La.
 Wykes, Miss A. G., Hunter College, Park Ave. & 68th St., New York
 City.
 Zimmerman, Alice A., 305 Jefferson St., St. Charles, Mo.
 Zug, George Breed, Dartmouth College, Hanover, N. H.

College Art Association of America

In spite of war conditions which rendered it impossible for some of the members of the Association to attend, the Sixth Annual Meeting was a notable success. It was voted to print the papers and reports there presented in full in this the third number of the Bulletin.

PROGRAM SIXTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

HOTEL SINTON

Cincinnati, Ohio

Thursday, Friday and Saturday, April 5th, 6th and 7th,
1917.

THURSDAY, APRIL 5, 2:00 P. M.

Reports of Committees:

Secretary-Treasurer: CHARLES F. KELLEY, *Ohio State*.

Auditing: ALFRED M. BROOKS, *Indiana*.

Membership: EDWARD J. LAKE, *Illinois*.

Books for the College Art Library: GEORGE H. EDGELL, *Harvard*.

Reproductions for the College Museum and Art Gallery:

DAVID M. ROBINSON, *Johns Hopkins*

Loan Exhibits for Colleges: WILLIAM A. GRIFFITH, *Kansas*.

Legislation: HOMER E. KEYES, *Dartmouth*.

Local Committee on Arrangements: MARY ELIZABETH HYDE, *University of Cincinnati*.

Investigation of Art Education in American Colleges and Universities: HOLMES SMITH, *Washington*.

Publications: JOHN PICKARD, *Missouri*.

Discussion of the Report of a Committee of American Association of Museums on Training of Museum Workers.

Opened by

FREDERIC A. WHITING, *Cleveland Museum of Art.*

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"What Kind of Technical Art Shall Be Taught to the A. B. Student?"

Opened by

JAMES R. HOPKINS, *Cincinnati Art Museum.*

WILLIAM M. HEKING, *Kansas.*

LOUIS WEINBERG, *College of the City of New York.*

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati.*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati.*

President's Address: JOHN PICKARD, *Missouri.*

The Teaching of Drawing and Design in the Secondary Schools;

ARTHUR POPE, *Harvard*; MISS DEBORAH KAILLEN, *Boston Museum of Fine Arts.*

Evolution of the Dwelling and its Furnishing as a Proper Study in the

A. B. Course: MISS STELLA SKINNER, *Northwestern.*

Caricature in Ancient Art: DAVID M. ROBINSON, *Johns Hopkins.*

Architecture as an Academic Subject: ALFRED M. BROOKS, *Indiana.*

What People Enjoy in Pictures: FRANK B. TARBELL, *Chicago.*

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art Instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*

1:30 P. M.

Inspection of the buildings of the University of Cincinnati, particularly the Engineering Building and its Library with mural decorations by Mrs. Faig. Prof. and Mrs. Faig will receive the members in the Library.

3:00-5:00 P. M.

Mr. and Mrs. Charles P. Taft tender a reception and open their beautiful collections to the members of the Association.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"Non-Technical Laboratory Work for the Student of the History
of Art."

Opened by

ROSSITER HOWARD, *South Dakota.*

GEORGE B. ZUG, *Dartmouth.*

MISS EDITH R. ABBOTT, *Metropolitan Museum of Art.*

SATURDAY, APRIL 7, 8:45-9:45 A. M.

Visit to Rookwood Pottery

10:00 A. M.

Art Academy, Eden Park

Address of Welcome: JAMES H. GEST, *Director Cincinnati Museum Association.*

A Discussion of the Function and Value of the Outline or Syllabus in
Teaching the History of Art: ALFRED V. CHURCHILL, *Smith.*

The Hunter Artists of the Old Stone Age: PHILIP VAN NISS MYERS.

The Meleager in the Fogg Museum and Related Works in America:
GEORGE H. CHASE, *Harvard.*

Reports:

Committee on Time and Place.

Committee on Resolutions.

Committee on Nominations.

Election of Officers.

Business.

12 M.

Luncheon at the Art Academy, tendered to the Members of the Association by the Cincinnati Museum Association.

1:00-3:00 P. M.

Visit to the Art Museum and the Studios of Messrs. Duveneck, Meakin,
Barnhorn and Hopkins.

3:00 P. M.

Auto Ride, tendered by the Cincinnati Chamber of Commerce starting
at the Art Museum and finishing at the home of Mrs. Emery,
where, through the courtesy of the owner, the members will from
4:30 to 5:30 P. M. inspect the fine Emery Collection.

THURSDAY, APRIL 5, 2:00 P. M.

Hotel Sinton

Reports of Committees:

Secretary-Treasurer: CHARLES F. KELLEY, *Ohio State.*

RECEIPTS

Balance (1915-16)	39.54
Dues	364.50
Contributions	7.10

411.24

EXPENSES

Mendle Printing	28.50
Indianola Printing	1.25
Stamps	3.00
Arch. Institute	84.00
Stenographer	1.00
Stamps	1.00
Arthur Page bill	31.75
Holmes Smith bill	30.13
Champlin Printing	27.00
Indianola Printing	2.25
Lake bill	11.78
Stamps	1.00
Stenographer75
Pickard bill	18.00
Ledger20
Stenographer	1.00
Stephens Printing	61.00
Stamps	3.00
Pickard bill	15.00
Lake bill	16.00
Am. Federation	20.00
Stephens Printing	30.00
Express76

388.37

Balance on hand

22.87

Auditing: ALFRED M. BROOKS, *Indiana*.

The Committee reported that the books, vouchers, and balance of the Secretary-Treasurer were correct. The report was adopted.

Membership: EDWARD J. LAKE, *Illinois*.

The Membership Committee of the College Art Association forwarded to three hundred teachers of Art in the College and Universities on November 8, 1916, a letter setting forth the purpose of the Association and making an appeal for active or associate membership. A statement of the Constitution and Officers of the Association was enclosed.

Copies of similar letters and circulars were forwarded to individual members of the Membership Committee for distribution to persons of their acquaintance who might be interested.

A second appeal for membership in the Association and an enclosed application card was sent to the mailing list March 20th., which in the meantime had been revised by correspondence between the officers of the Association and the Membership Committee. The mailing list, as now revised, has been supplemented by the addresses of College Teachers published in the American Art Annual, and should be an effective mailing list for future correspondence of the Association.

It is urged by the Committee that members in attendance at the present meeting be asked to submit names of acquaintances eligible for membership in the Association.

Books for the College Art Library: *GEORGE H. EDGELL, Harvard.*

At the meeting of the College Art Association in 1916, Professor Pope of Harvard, then Chairman of the Committee on Books for the College Art Library, presented an elaborate and interesting report embodying the results of the Committee's labor, and suggesting the lines which future committees should follow in preparing a summary of books for the College Art Library. It seems to the present committee that the aims of the committee should be twofold; first, the collection of as large an amount as possible of bibliographical material appertaining to the history and principles of the Fine Arts, and second, a careful sifting of this material and a selection of the volumes most worthy to be represented in the Summary of Books for the College Art Library.

In pursuit of these aims the present committee has collected bibliographical material and added it to the amount collected by Professor Pope. In this collection the authors' names, the titles, and other information about the works, are written on cards and

the cards indexed alphabetically under the authors' names. The material is kept by the Chairman of the Committee, by him to be handed on to the next Chairman.

Such a collection grows constantly, and is too bulky to be recommended for the College Art Library. From it, therefore, the Chairman in 1915-1916 made a selection, including those books which, on account of the authority of the author, recent publication, or for some other reason, were considered worthy of a place in the Summary. I present a copy of the Summary prepared and mimeographed by Professor Pope. It seemed to the present Chairman that the most necessary thing at present was to add to this list books carefully selected, and fill the *lacunae*, field by field, until the Summary is ready for publication. This year the Committee has centered its attention on the art of the Middle Ages, especially on architecture, and the Chairman submits a list of fifty-two books, on subjects general and particular, to be added to the Summary. Although the number may seem large the number of works rejected as unsuitable was much larger, and the expansion of the Summary seems justified.

The usefulness of the work which the Committee is trying to do has been proved in the past year by letters from institutions and individuals requesting information concerning the work of the Committee, and asking for lists of books on the history and principles of the Fine Arts. To such enquirers copies of the Summary were sent, with such additional information as each individually requested. Although such work was extra to that originally undertaken by the Committee, it seemed proper to the Chairman that the Committee should assume the responsibility of a board of advisors, appointed by the College Art Association, to answer requests for bibliographical information concerning the Fine Arts.

It is now most desirable that the Summary be perfected as soon as possible, and that it be published. It may then be sent to enquirers and will be of the greatest aid, not only to growing institutions but to individuals. It is to be hoped, however, that a Committee on Books for the College Art Library will continue to be appointed by the College Art Association even after the publication of the Summary. Such a Committee would list new publications of importance for future editions of the Summary, and freely give information to anyone requesting it.

Mimeographed copies of the list of books prepared by the Committee were distributed to those present.

On Reproductions for the College Museum and Art Gallery: DAVID M. ROBINSON, *Johns Hopkins*.

This committee composed of DAVID M. ROBINSON, Chairman, JOHN SHAPLEY of *Brown University*, and EDITH R. ABBOTT of the *Metropolitan Museum* thought it unwise at this time to make a formal report, since it is impossible during war-times to make accurate lists of dealers in casts and of their prices. During the year, however, the chairman published two articles which may be of help to anyone interested in the subject, *The Place of Archaeology in the Teaching of the Classics* (*The Classical Weekly*, X, 1916, pp. 2-8, especially pp. 5-6 where dealers in casts, models, reproductions, photographs, etc., are mentioned) and *Reproductions of Classical Art* (*Art and Archaeology*, V, 1917, pp. 221-235 with eighteen illustrations). It is the plan of the committee to make graded lists which may be of use to schools and colleges contemplating the purchase of reproductions. Three tentative such lists for classical art (given below), compiled by Miss Abbott and illustrating in each period characteristic types of male and female statutes as well as examples of relief, were submitted in typewritten form. The minimum list was intended to approximate \$1000

and was confined to the historic periods of Greek Art. The second was intended to approximate \$3000 and included some Egyptian, Assyrian, Byzantine, Mediaeval, and Renaissance as well as Greek and Roman things. The third list was intended to approximate \$5000, which is the maximum sum likely to be appropriated for a college cast collection. Of this \$3000 was considered available for casts of classical art, \$2000 being left to be divided among other styles. If more than \$5000 were available, it would be advisable to spend the amount in securing several small original objects in marble, bronze, and terracotta to show the quality of the materials and the character of workmanship. Since the object is to secure the best working collection for the use of college classes, the matter should be left in the hands of the college professor with the advice of the museums. It is the plan to have similar lists prepared for other fields by specialists in those fields. Professor Shapley will do the Early Christian period down to Carolingian times. Other men or women should be asked to do the same for other fields. So Professor Morey might do the Romanesque and Gothic, someone else the Renaissance, and another the modern field. The committee will welcome suggestions as to its work.

It is idle, as has been said, to try now to give a final list of dealers. August Gerber in Cologne is or was the best cast-maker and worth all the others put together. His catalogue, well arranged and giving prices, and *The Tentative Lists of objects desirable for a collection of casts of Sculpture and Architecture intended to illustrate the history of Plastic Art*, printed by the Metropolitan Museum privately in New York 1891, are very useful books but naturally can not be depended on now for prices. Brucciani, 254 Goswell Road, London, Sabatino de Angelis, Naples, Gillieron & Son, 43 Rue Skoupha, Athens, Giuseppi Lelli in

Miss Abbott's tentative lists for Classic Art.

A. Minimum List. Collection approximating \$1000.

Temple at Aegina. Statue from pediment	Munich
(or Tyrannicides	Naples)
Collo" statue from Tenea	Munich
The stele of Aristion	Athens
"of the Acropolis "Maidens"	Athens
(or Hera of Samos	Louvre)

From the temple of Zeus at Olympia	Olympia
West pediment, Apollo	
Metope from east end, Herakles & Atlas	Olympia
Ludovisi Throne	Rome
Polykleitos, Statue of the Doryphoros	Naples
Erechtheion, Caryatid	Brit. Mus.
The Parthenon, Eastern Pediment,	
"Theseus"	Brit. Mus.
Frieze, Slab showing Gods	Brit. Mus.
Relief of Mourning Athena	Athens
Temple of Nike Apteros, balustrade,	
Nike untying sandal	Athens
Stele of Hegeso	Athens

Praxiteles: Hermes from Olympia	Olympia
Aphrodite of Knidos. Vatican Copy (without garment)	Rome
Skopas: Fragments from the Sculptures at Tegea, heads	Athens
Lysippos: The Apoxyomenos in the Vatican	Rome
Venus of Melos	Louvre

Great Altar at Pergamon.

The Athena or Zeus Group	Berlin
The "Borghese Warrior" statue	Louvre

A portrait head.

Sheik el Beled,Cairo
Reliefs from tomb of L1Sakkarah

- Statute of Rameses IITurin
Relief Seti I (at Abydos)Abydos
- (2) Assyrian.
One example of relief from the Palace of As-sur-nazir-pal,
Relief, wounded lioness, from Koujunjik, Brit. Mus.
- (3) Greek. Prehistoric.
The lions from the Gate of Mykenae,Mykenae
Vaphio cupsAthens
Gems Berlin
Harvester vaseCandia
- (4) Archaic.
Relief from Harpy Tomb, XanthosBrit. Mus.
Temple of Aegina, Statue from pedimentMunich
"Apollo" statue from TeneaMunich
Strangford ApolloBrit. Mus.
Stele of AristionAthens
Aristogeiton } Statues of the TyrannicidesNaples
Harmodios }
One of the Acropolis "Maidens,"Athens
- (5) Circa 460-400 B. C.
From the temple of Zeus at Olympia.
West pediment ApolloOlympia
Metope from East end, Herakles & AtlasOlympia
Charioteer from DelphiDelphi
Ludovisi throneRome
Polykleitos: Statue of the DoryphorosNaples
Myron: Diskobolos, Lancellotti copyRome
Temple of Apollo at Bassae.
Slab from frieze Brit. Mus.
Erechtheion, Caryatid Brit. Mus.
Temple of Nike Apteros, balustrade
Nike untying sandal Athens
The Eleusinian slabAthens
The Parthenon, Eastern Pediment.
"Theseus"Brit. Mus.
One of the "Fates"Brit. Mus.
A series of slabs from the frieze Brit. Mus.
- The Orders:
Doric. (Parthenon)Athens
Ionic: (Erechtheion)Athens
Corinthian: Choragic Mon.
of Lysicrates)Athens
Stele of Dexileos, with inscriptionAthens
Stele of Hegeso, daughter of ProxenosAthens
- (6) Circa 400-332 B. C.
Praxiteles:
Hermes, found at Olympia Olympia
Aphrodite of Knidos, Vatican copy (with-
out garment) Rome
Skopas: Fragments from the sculptures at Tegea, heads. Athens

- Lysippos: The Apoxyomenos, in the VaticanRome
 Head from ChiosBoston
 Venus of MelosLouvre
- (7) Hellenistic Period (332-146 B. C.)
 Great Altar at Pergamon.
 The Athena GroupBerlin
 Dying GaulRome
 The "Borghese Warrior"Louvre
 Boy with the Goose, groupMunich
 Sarcophagus of Mourning WomenConstantinople
 Old Market WomanNew York
- (8) Roman.
 Augustus, in the VaticanRome
 Portrait head, 1st c B. C.New York
 Relief from the "Ara Pacis."
- (9) Byzantine.
 Early Byzantine decoration.
- (10) Mediaeval.
 Group from central portal west facadeChartres
 Statue of Christ, in central doorwayAmiens
 Early CapitalLaon
- (11) Renaissance.
 Ghiberti.
 Second bronze door of Baptistry, panelFlorence
 Donatello.
 Statue of St. George, Or San MicheleFlorence
 Luca della Robbia.
 Cantoria, one panelFlorence
 Michelangelo.
 MosesRome
 SlaveLouvre
- C. \$3000. Classical portion of \$5000 collection
- (1) Prehistoric.
 Vaphio cupsAthens
 Harvester vaseCandia
 GemsBerlin
- (2) Archaic.
 Relief from the architrave of the temple at AssosBoston
 Relief from Harpy Tomb, XanthosBrit. Mus.
 *Temple at Aegina. One or more statues from the
 pedimentsMunich
 "Apollo" statue from TeneaMunich
 Strangford ApolloBrit. Mus.
 The stele of AristionAthens
 Statue of Calf bearer, from the AcropolisAthens
 Harmodios } Statues of the TyrannicidesNaples
 Aristogeiton }
 One of the Acropolis "Maidens".....Athens
 Relief from Sicyonian TreasuryDelphi
 *Miniature restoration of both pediments following Furt-
 wängler.

(3) Circa: 460-400 B. C.

Apollo with an omphalosAthens
 or Choleseul—Gouffier Apollo.....Brit. Mus.
 Statue of the Spinario in the Capitoline Mus.Rome
 From the temple of Zeus at Olympia
 West pediment, ApolloOlympia
 West pediment, other figures?Olympia
 Metope from East end, Herakles & Atlas.....
 Charioteer from DelphiDelphi
 Ludovisi ThroneRome
 Similar "throne"Boston
 NiobeRome

Polykleitos:

Statue of the DoryphorosNaples
 Diadumenos, Head in DresdenDresden

Myron:

Diskobolos. Lancellotti copy.....Rome
 Statue of Marsyas in the Lateran.....Rome
 Nike of PaloniosOlympia
 Temple of Apollo at Bassae,
 Portion of friezeBrit. Mus.
 Erechtheion, CaryatidBrit. Mus.
 Temple of Nike Apteros, balustrade
 Nike untying sandalAthens
 The Eleusinian slabAthens
 Phidias, Lemnian AthenaDresden
 The Parthenon, Eastern pediment.
 "Theseus"Brit. Mus.
 One or more of the "Fates"Brit. Mus.
 Head of a horseBrit. Mus.
 A MetopeBrit. Mus.
 A series of slabs from the friezeBrit. Mus.
 Relief of Mourning AthenaAthens
 Bronze HeadMunich

The Orders:

Doric (Parthenon)Athens
 Ionic (Erechtheion)Athens
 Corinthian (Choragic Monument of Lysicrates....Athens
 Stele of Dexileos, with inscriptionAthens
 Stele of Hegeso, daughter of Proxenos.....Athens

(4) Circa 400-332, B. C.

Eirene and Ploutos, groupMunich
 Praxiteles: Hermes found at OlympiaOlympia
 Aphrodite of Knidos, Vatican, copy (without
 garmentRome
 Satyr "The Marble Faun"Capitol
 Skopas: Fragments from the sculptures at Tegea, heads Athens
 Lysippos: The Apoxyomenos, in the VaticanRome
 Head of an AthleteNew York
 Head from ChiosBoston

Petworth head	London
Demeter from Knidos, seated statue	London
Sophokles, statue in the Lateran	Rome
Mausoleum: One or more slabs from frieze.....	Stamata
Venus of Melos	Louvre

(5) Hellenistic Period (332-146 B. C.)

Great Altar at Pergamon:

The Athena or Zeus group	Berlin
Dying Gaul	Rome
The Nike from Samothrace	Louvre
The "Borghese Warrior," Statue	Louvre
Menander, seated statue, in the Vatican	Rome
Boy with the Goose, group	Munich
Sarcophagus of the Mourning Women	Constantinople
Old Market Woman	New York
Dionysus visiting a dramatic poet	Brit. Mus.

On Loan Exhibits for colleges: WILLIAM A. GRIFFITH, *Kansas*.

No copy for this report has been received.

On Legislation: HOMER EATON KEYES, *Dartmouth*.

The chairman reported that the committee had not found it necessary to take any action during the year. On Investigation of Art Education in American Colleges and Universities: HOLMES SMITH, *Washington*.

The chairman reported that very satisfactory arrangements had been made through Hon. P. P. Claxten, Commissioner of Education for a joint investigation on this matter by the U. S. Bureau of Education and the College Art Association of America.

Discussion of the Report of a Committee of American Association of Museums on Training of Museum Workers.

Report read by EDITH R. ABBOTT, *Metropolitan Museum*. Later presented to the Council of the American Association of Museums.

The Committee of the American Association of Museums appointed to consider the question of training for museum workers begs to submit the following report based upon a much more detailed review of conditions prepared by a member of the Committee, a copy of which is in the hands of the Secretary of the Association, where it may be consulted.

Broadly speaking, museum work may be considered under three heads—the administrative, upon which rest all the activities of the museum; the function of the curator, which is concerned with the ac-

quisition, care, and presentation of the collections; and the educational, which through its various departments endeavors to increase the practical usefulness of the institution to the community.

The training of the members of a museum staff should qualify them to deal intelligently with all the problems here involved. The chief administrative officer requires a knowledge of business methods, a personality which will inspire confidence, tact, and facility of address in dealing with the staff, higher officials, all friends of the museum, and officials of the City, if the museum is a municipal institution. In the selection of curators for the various departments a knowledge of human nature must supplement the recognition of ability. In connection with the purchase of objects for the museum collections, he should have a knowledge of the market, as well as an unerring sense of 'quality,' in estimating a work of art. The educational work demands a keen perception of the varied needs of the community and a sense of responsibility in cooperating with public endeavor.

In addition to these specific qualifications, members of the staff of a museum should have a knowledge of languages other than their own, and facility in expressing themselves clearly in English, both written and spoken. Their education should include the study of museum ethics and the history of art. Extensive European travel is very necessary, as well as opportunity to deal with objects in their original setting. This last may be obtained in archaeological field work and the intensive study of later periods.

The specialization required of a curator should be based on a training similar to that described above. Experience as a member of the staff of curators may be a valuable addition to the preparation for an administrative position.

The educational work of the museum has been so recently inaugurated that the requirements of the po-

sition of instructor have scarcely been standardized. A thorough knowledge of certain phases of the history of art and general acquaintance with the whole subject, as well as teaching experience, are essential. The power to interpret the objects in the museum collections requires an appreciation of their artistic quality that is to be acquired only from familiarity with originals. Knowledge of the technical side of drawing and design is necessary, and some experience of the methods of the practical art school most desirable. A sufficient indication is here given of the qualifications which it is desirable that the museum staff should possess. In the large institution the responsibilities are distributed among all the members of the staff, but in the smaller museum the director must often assume the entire responsibility.

The training for this work must be secured from several sources. It is obvious that the college course should provide the training in language, in aesthetics, and in the rudiments of the history of art and archaeology, but specialized training should be reserved as far as possible for graduate students who have had the broad general college training. Opportunity for graduate work along these lines may be enjoyed in such foreign schools as those of Athens, Rome, and Jerusalem, and experience in field work may be secured in connection with these centres. At the conclusion of this training the student preparing for the position of curator or director is in need of instruction from a specialist in matters related to museum practice and administration, similar to that given at the Kaiser Friedrich Museum in Berlin and at the Museum in Nuremberg. The colleges, for obvious reasons, cannot offer such a course, while, under present conditions in this country, the needs and facilities of the museums and their methods of administration differ so widely that it is a question whether any museum would wish to assume the responsibility of in-

augurating such a course, even if its director should be qualified to stand as an authority on the subject.

When the college and the art museum work in conjunction and the former comes to realize that in the latter is found a true laboratory for art and history, then much may be done along the suggested lines. However, it will be some time before the museum can act upon the recommendation made in Mr. Breck's report looking towards the establishment "in one or more of our museums of a training school offering post graduate work to college-trained men and women."

In order that something may be initiated in the meantime your committee would recommend that the American Association of Museums take action upon the suggestions offered herewith. The person with natural qualifications for museum work having acquired the preliminary training outlined above will at this stage of his development be able independently to make profitable use of authoritative information if it can be made available. We would, therefore, make the following recommendations:

1. The preparation of a compendium of methods showing the practices in matters of administration in the different museums.
2. The publication in the proposed museum journal of the discussion of problems of general interest by representatives of the different organizations.
3. The printing, in inexpensive form, as complete as possible, of a bibliography of museum literature, both books and magazines.
4. The publication for interested members and students of all plans and information about new museum buildings of the year.

We would further suggest for the information of students intending to enter upon museum work the following:

1. The publication of a brief description of the facilities offered by the American School of Classical Studies in Athens, the School in Rome, Jerusalem and the Southwest. A statement of the opportunities afforded by the Kaiser Friedrich Museum in Berlin and the Museum in Nuremberg might also be added to advantage.

2. A canvass of museums to ascertain which would be willing to undertake instruction in museum work, with the request that they state their attitude towards volunteers.

3. A frank expression of the outlook for museum workers, including rates of salary, possible openings, and the prevailing tendencies for future development of the museum field.

4. The compilation of an index with all available information regarding positions and candidates for instructors, curators, and directors, this to be kept by the Secretary of the Association or some specially appointed officer for the information of inquirers.

Discussion opened by **FREDERIC ALLEN WHITING**, *Cleveland Museum of Art*.

I have read the Committee report with a good deal of interest and, so far as a formula can be prepared, the recommendations no doubt cover the ground. I am not, however, the one to deal with the report, since my own training includes practically none of the fundamental requirements which the report lays down as essential.

If the colleges are to definitely prepare young men and women for Museum work there is no question that they should lay the emphasis on broad culture. I should like to suggest, however, the advisability of discouraging from entering for such preparation those who do *not* possess the qualities which I am confident are, above all things, essential to success—that is, real personality and charm of manner.

In the last five years I have received hundreds of applications from young and middle-aged men and women who were anxious to become assistants of one kind or another in an Art Museum. Most of them were college graduates, a majority had taken the regular art courses and some had, in addition, taken special museum courses in college or had done work in an Art Museum. Many had travelled and studied abroad.

Of these applicants, few wrote letters which were convincing or in *themselves* evidence of capacity or training. Many were recommended by the professors under whom they had worked, but I frequently found such recommendations unreliable when it came to the professors' estimates of what I consider the most important qualifications for a museum worker. For instance, several who wrote promising letters and had been well recommended were found to have unpleasant physical peculiarities which disqualified them for meeting the public successfully.

Because of my own experience with applicants for museum positions I would urge, therefore, that the colleges which are offering to train young people for such positions should take more seriously into consideration the fact that physical and spiritual fitness are particularly important attributes in a museum worker.

I have in mind one Museum official who apparently has never believed that those attributes of a real gentleman which pertain to cleanliness and orderliness of body and raiment are of importance. He is therefore, unconvincing in his appearance and is not conscious of similar shortcomings in his subordinates. This carelessness appears to many to be indicative of a lack of mental orderliness and has affected the entire staff of the institution. This is particularly unfortunate because art is essentially orderly.

I firmly believe that our Museums of Art *must* be temples of the spiritual verities as well as repositories of those beautiful objects which man has created in his striving to visualize the great spiritual truths. So believing, I must urge you to *select* the youth you would train to interpret these beauties to their fellows. Let them be mentally and physically fit, with a sound knowledge of what man has been saying in all the ages of his striving. Fill them full of really essential facts, but at the same time make them realize that the facts, after all, are only important as a means by which the students, through their trained imaginations, can interpret to others the wonder and meaning of man's effort after a physical interpretation of the great spiritual truths.

How many teachers of art in the colleges have within them the fine enthusiasm with which to fuse their facts into wonderful life experiences? I do not know. But in my opinion the teacher who does not have this quality and the power to "hand on the torch" will not be successful in training art museum workers who will be useful in a large way—no matter how wide the teacher's knowledge or how rich the illustrative material at his hand.

If the colleges will give to a selected group of students this background of real culture, supplemented by certain special knowledge shot through and through with a fine, controlled, understanding enthusiasm, I believe that another fifty years will find our Art Museums living institutions from which will emanate influences which will inevitably quicken and ennoble the whole race.

The following resolution was adopted by the association.

The members of the College Art Association of America heartily approved of the report of the subcommittee of the American Association of Museums. But they go further. They not only hope that the recommendations of the report may be adopted and

fulfilled but also that the American Association of Museums may be able in the near future to make and carry out a definite plan to enable college graduates to undertake in two or more American Museum graduate work leading to Art Museum positions. This would enable teachers of the History of Art in colleges to encourage and direct those of their students who may anticipate taking up work in Art Museums.

Further the College Art Association of America believes that those who hope to secure positions in Museums in the United States should be well trained in the History and Criticism of American Art.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"What Kind of Technical Art shall Be Taught to the A. B. Student?"

JAMES R. HOPKINS, *Cincinnati Art Museum.*

When a phase of education gives rise to as many divergent opinions as does the subject of Art Training, it must be because of an uncertainty as to the function of that subject or a misconception of the aim in teaching it. Far be it from me, a mere painter of pictures, to even attempt a formula for the function of Art, but the function of Art Education is more easily discerned.

I dare say you have all produced some form of Art. I remember very well that my first production was a group of pink roses on a green velvet banner, hung from a brass rod and a brass cord and a brass nail on the wall of my mother's parlor. If you did not perpetrate that same kind of horror you probably did something just as bad or worse, in the line of your particular predilections. We painted to produce an illusion of reality not for the thing itself but for the things we connected with it—the memories it might invoke. Our efforts found approval in an audience whose memories were similarly invoked by our crude illusions and whose appreciation depended upon those memories.

You are familiar with that audience. It's attitude is much the same today and explains the presence, in every doctor's office, of a reproduction of Rembrandt's "Anatomy Lecture." The doctor likes it. He knows that one of the tendons is wrongly attached and prides himself on his ability to ignore that flaw in what must be a masterpiece, since it moves him so thoroughly. He ignores the fact that the mental distractions he experiences may not be art appreciation but a reference to the happy days of his youth—that for him the charm in this picture comes from what it is able to stir up in the old material of his life. I have no intention of comparing this great work of Rembrandt's with our first creations but it was this same kind of an appeal that saved them from immediate oblivion, this valuation which asked only what we were able to furnish—a reminder, a stimulant to memory.

Those of us who have kept on painting have come finally to produce another art with another appeal and we find occasional appreciation for work which can offer no association of memories, which arouses none of our past sensations of living. We have come by some process from one extreme to the other. What is it that has happened to us? What gradual evolution has taken place in painter and patron to take us out of that natural condition which demands that a work of art shall refer back to the sensations and the old material of our lives?

This change through which have passed both painter and connoisseur is a process of liberation—liberation from the association of memories—necessary alike for the artist and one who appreciates his work. There can be no doubt that the function of Art Education is to induce this liberation.

We hear much of the cultural value of art education—that the university will not set the proper standard of culture unless art be included in its courses. We maintain in this that there are two things to be

gained. We teach art for the sake of general culture and in order to furnish artists for future generations. We hear from all sides that the problem is especially complicated because of these two aims, because students may become artists or may wish only to develop an appreciation. You cannot question that the psychological process must be the same in both cases, must liberate from the thrall of ideas, must make art a matter of the eye instead of a matter of intellect. For the painter, sculptor, designer, connoisseur, or plain citizen who wishes to know about art, we must induce this process of liberation from a dependence upon the memories and ideas of life by substituting a higher, a more impelling appreciation—an aesthetic appreciation of line and mass and color, the visual phases of art.

Can we hope to arrive at this end by an intellectual revel in history and dates and classifications and interpretations? No! We can hope to arrive at this end only by visual exercises. That is our problem tonight, and always—What kind of visual exercises, technical training, will best inculcate a realization of the finer qualities of line and mass and color which make up a work of art?

There can be but one way to answer this—a study of these qualities, as we find them in the work of artists, as we find them in nature, and the attempt to use them in the creation of original work. That is, three kinds of technical work and I say this knowing very well the classic objection that the college student has not time for technical training. I think I should tell you that I have taught in a school where the time allowance for art was one hour a week and that what I have to say is based on my experience in teaching students who might never become artists and also on my experience in teaching prospective artists in the Art Academy of Cincinnati.

I would like to remind you that since the student has so little time, that little becomes doubly precious and that technical means must be used to awaken his perceptions before he finishes his hour a week and is out of your reach forever! Let him then be always doing something that calls for a consideration of visual qualities—when you show him the beauties of an old master let him have materials in his hands. Let him analyze its line and reproduce it. Let him divide it into masses of dark and light with charcoal or ink. Let him duplicate its color scheme with flat masses of color. If it be sculpture let him build up its larger shapes with clay or wax. This study of works of art should be entirely analytical—a purely technical process to find out how they are made up—to show what are their elements of beauty.

This necessitates learning to draw their shapes as well as to recognize them and for this there is nothing so quickly productive of results as drawing from nature. The continual looking for proportion, the consequent familiarity with form, the definite connection between eye and hand, work together to engender that new point of view that is the first requisite. What a misconception of the aim of art training to say that the student has not time to learn to draw from nature! As if drawing from nature were a result instead of a means to an end! Drawing from nature is for the purpose of training the eye to see beauty. It is a universal, a perpetual prescription for the cultivation of that state of mind that accepts beauty as an end in itself.

The third phase of technical training should be the complement of the analytical study of works of art and should consist in a synthetic use of the elements isolated in our analyses of the masters. This is a real creative work, the making of formal and informal arrangements of line, the association of masses of dark and light, the combination of color harmonies,

the building up of sculptural masses. These exercises should be done with frank disregard for obvious and insignificant craftsmanship but with the clear purpose of making a logical evolution from the use of the simplest organization to the most complex.

Now are you going to accuse me of making art academic? Of letting the student handle so many materials that he can handle none of them well? Let me assure you that we have to do not with a matter of processes but with a point of view. I do not care how much or how little the student acquires of a technique of oil painting if he acquires a realization of the fact that color is a means to a high state of aesthetic exaltation. I do not care if he handles modelling wax as a child making mud pies if he learns to look for something more than surface imitation in a work of sculpture. I do not care how well or how badly he practices any of the processes of art if he acquires that condition which must be the aim of all art education, a freedom from the association of memories, vision detached from practical reactions.

We may or may not produce professional artists but those who do wish to give their whole energies to creative work will have nothing to unlearn and those whose efforts end with one hour a week, will have acquired an artist's focus for the beauties of the world—a real art understanding.

Discussion by WILLIAM M. HEKKING, *Kansas*.

Has it occurred to you that the building you are in, the chairs you occupy, the clothes that adorn you and the plate and cutlery that have just served in making your inner man more peaceful—were all built or manufactured from a drawing?

We could go on and on in this strain, but does not this suffice to show you that there is not a more practical course in any college curriculum than a thor-

ough presentation of the constructive principles of freehand drawing and design?

The layman does not realize that the college art course as given in many schools to-day is a misnomer; that we are tolerated with more or less suspicion by the college authorities on the one hand, and we find the same suspicion directed toward us from the first class art schools on the other.

In every great endeavor there must be a strong and healthy program. The author of this paper believes that it is useless to attempt to convince anyone, professional or layman, of the value of drawing, in connection with any Arts and Letters degree, until the technical work is sound!

Sound!! I say. Let me not be misunderstood! *Drawing*—plain freehand drawing and design—enough of it to insure reasonable accuracy of vision with the majority of intelligent students—can *never* be taught by means of the practices that are common on many a university and college campus to-day.

‘To copy designs from a book; to mis-interpret a theory of design by arranging a number of motives already designed in a text; to copy the reproduction of the work of other artists; in short—to *copy*, this is one of the greatest sins that our great educational institutions in this country permit within their halls.’

The author of this paper believes that any man or woman who has the nerve to stand up before a class of young people—unprepared, and uncertain as to the fundamental principles of drawing and design, who can not personally correct a student's problem except by hearsay,—is a parasite, and the sooner our universities awaken to this fact, the sooner will we rid ourselves of an ominous odor that has made serious students shun our various drawing departments, bringing us in their stead, worthless, useless, insincere student material—people who were not looking for work that

demanding sound investigation. 'Every problem in an efficient course in freehand drawing or design is an original investigation. I challenge any college man to prove me wrong.

On the other hand, a half-hearted eulogistic course—with variations and earmarks of all the numerous phases of the plastic arts combined in one—is an insult to a serious minded student, and should receive the proper airing wherever it is presented.

The difference between a bluffer and an experimenter on a college faculty, is all the difference between a dull, poorly equipped, empty headed individual who preys on the student body behind the professional cloak, and the resourceful, ingenious instructor with a broad and intelligent mental background, whose enthusiasm and leadership impregnates the student mind with ideas and desires for new fields of investigation—be they in the Arts, the Letters, or the Sciences.

Members of the College Art Association: the writer believes that we can not hope to be recognized by our sister departments until we can show by our product that the art departments connected with the universities mean business. To this end two essential requirements loom up here as they do in every other college department:

First—adequate equipment.

Second—a staff of instructors whose hearts are in the work, and whose work can not be challenged at the first turn of the road.

We should not carry the eyes of scrutiny on each other: we should turn them on the department with which each of us is personally connected.

Let no one be mis-led into believing that a nation of artists would spring up after a thorough house-cleaning of this kind. No indeed! That is neither possible nor desirable. If we could but reach the major-

ity of the students entering American universities, and leave a lasting imprint on each of them, we would experience a new condition of affairs within the next generation. And who can say what the possibilities of the next decade might reasonably be?

Discussion by LOUIS WEINBERG, *College of the City of New York.*

What I propose to discuss in the short time which remains is the plan for a course on Design in every day Life as a required feature of every college curriculum. Although this may seem far removed from the larger topic of Technical Art Courses for the B. A. Degree, I am inclined to consider the province of interior decorating, window dressing, page layouts for advertising posters or circulars, city planning, community pageants as a field for a technical course or courses, as important to say the least as courses in clay modelling or painting. The great misfortune which art labors under in American education is the atmosphere of aristocracy, exclusiveness and superfineness which surrounds it. Easel painting and statues are expensive and most people consider them luxuries. The purchase of million dollar collections by collectors, far from removing the awe in which art is held, increased it. Art for most is something which was created in the dim and distant past, or if contemporary comes from a foreign country. It is something which people with millions can indulge in during their lifetime to make a name with on their death. The men who create it are temperamental freakishly impractical people. Art is something amusing to read about in novels of Bohemian life, dull to read about in books on How to Enjoy Art, tiresome to look at in the big museums.

This respect for art as a superfine frill in the garment of life, the occupation of leisure moments, the fad of dilettante, the expression of a sort of exclusive class is not only undemocratic, not only hurtful to the artists and to their public alike, but it is, absolutely false.

The artists, the art instructors, and the critics of the land would do much for art in democracy, for art in education if they would remove the halo which encircles art. The people of America will not become interested in the aesthetic side of life until they realize that the aesthetic impulse and expression is almost as fundamental as the need for food. The place of aesthetics or the desire for sensuous appeal and harmony of line color, pattern, reveals itself in almost every phase of life. It is present in manufacturing in that, other things being equal, the element of taste, originality in design will give one a lead over another. It is present in merchandising or selling methods in that, all other things being equal, the firm which has the most stirring aesthetic appeal will hold attention. It is present in realty operations and construction in that undoubtedly the town development corporation with the greatest sense for the place of design in life and the aesthetic appeal of color and arrangement, will, all other things being equal, be most successful.

To be more concrete in the field of manufacture of ten firms manufacturing steam radiators, the firm which will produce the most harmonious radiator will do the largest volume of business. In the field of merchandising of ten restaurants on one avenue, the one with the most tasteful arrangement will attract the largest number. Of twenty-five business circulars announcing sales or soliciting patronage the one designed by the person most cognizant of the value of aesthetic appeal will be the most effective.

That there is constant opportunity and need in business for a knowledge of aesthetic principles of color, line, pattern, must therefore be granted. Who will deny the opportunity for aesthetics in the home, in the selection of furnishing, of color schemes, in the hanging of pictures and the arrangement of masses. Who will deny that the desire for beauty in

the home is a fundamental one, common to almost all; and that its gratification is balked through ignorance more than through poverty. The time is past when beauty in the home was looked upon as a thing to be achieved by buying expensive things, rather than by taste in each and harmony in the relation of all.

But answers the "conscientious objector" "how about the expert? surely these are all fields for expert advice. There is no need of courses in interior decorating window display, advertising layout. The college graduate if ever he goes into business can buy expert advice, or aesthetic service. If he goes into marriage, he can engage a trained decorator." But this quite misses the mark. Decorators cannot be tasteful for us. They can have a greater knowledge of the details, of the mechanics, and of cost; their experience will have led them to know much more of the possibilities of the mediums in which they work; they may have more imagination; but the layman must get two things out of his education if he is to choose his expert well. In the first place his college course should have made him realize the place of aesthetics in life as a tremendously important active principle, in the second place he should through a general course on Design in Every Day Life and in the effort to handle practical aesthetic problems have learnt the underlying principles of design.

Such a course besides cultivating skill would open up a whole side of life, just as psychology, as economics, as sociology does in the field of fact and theory in human functions and relations, just as physics does in the field of fact and theory in physical relations.

Art courses in drawing and modelling and pure designing where practice is permitted are always popular because of the self activity. The student is doing something instead of listening to somebody and he finds it a relief. How much more pleasure when the course is one on everyday applications of design prin-

ciples and the problems bear directly on the whole field of life which surrounds him. Everywhere he goes the world unfolds itself from a new and previously unsuspected angle. The bill boards, the store windows, the store interiors, clothes of women, men and children, the chair he sits in, the hanging of the pictures on the walls, the lay out of a newspaper, the title page of his book, the rug, the glasses and bottles out of which the wine he drinks flows, are all compositions of line, color, form, good, bad or indifferent. His observation quickened by his new realization of the practical value of good composition lead him into a world transformed.

Is it not almost inconceivable that erudition and an accumulation of knowledge about the history of things should be given so high a place in the college curriculum, while skill, taste, knowledge of principles in the harmonizing of things should be practically slurred. Conceive of the position of a Mr. Newlywed B. A. and Mrs. Newlywed B. S. going out to purchase the furnishings for their home. They have studied almost all the isms and the ologies. They have found a job and one another. They are now choosing the wall paper, their sitting room set, their china, their pictures. What have they learnt to guide their judgment? It is possible that in the high schools in an elementary course in design they made watch fobs, initial letters, stencils for blotter corners, even an advertising poster; but this would hardly suffice for the judgments they are now called upon to make.

If they have any standard at all it is quite likely to be the standard of the boy I read about. He was the guiding spirit on a gift committee to select the present for the school principal. His parents knowing his extravagant taste were worried when he refused to be advised by them insisting that he knew just what to get. At the Commencement Day Exercise much to their surprise when the gift was unwrapped

and presented it proved to be a color print of the Mona Lisa very quietly and harmoniously framed. On being asked to explain who had helped in the selection the lad stoutly maintained to his mother that he had chosen his gift without aid. There were lots of other pictures there that we liked, but we didn't buy one of them. We knew they couldn't be art. But this one we none of us liked. So I knew it must be fine. Then instead of a nice shiny frame, we got an old dark one without any shine. What a sure test!

Mr. & Mrs. Newlywed like that boy are quite apt to feel that as educated people they ought to have "refined" tastes. "Refinement" means getting things simple. So the best that can be expected is the exercise of a timid restraint based on fear of excess, rather than a wholehearted happy selection, based on knowledge. For the most part, their choices are dictated by the education unconsciously acquired in the homes they visited and is quite likely to imitate effects seen and remembered. Compositions, planned with love, taste and a foundation of knowledge, are rare. Most homes are just accidents, hastily thrown together. Isn't it an oversight in our educational theory which permits a man or woman to go out into life a Bachelor of the Arts, with the culture of the ages presumably, and yet in fact with no more basis of judgment than a truckdriver.

What would be the nature of a course which would prepare for the thousand fold applications of design in daily life? Without insisting on the exact details what follows is a suggestion for exercises which would lead the student to a realization of the place of design in life, to a keen, interested observation of its manifestations and to a practical working knowledge of its principles.

A brief course in pure design, lines, masses, colors, explaining fundamental principles. As this course might be given in the junior years after psychology,

the psychology of harmony, and its principles might be demonstrated by simple practical tests. Harmony is likeness within variety. Likeness without variety is monotonous. Variety without likeness is discordant. How rhythm, balance, proportion, dominance, subordination are means for maintaining likeness within variety is then demonstrated by simple almost mathematical exercises. It would be useful while considering the fundamentals of design to use Raymonds books as reading so that the basic character of these principles and their application in all the arts is recognized.

This introduction should then be followed by practical problems in the fields of dress, furniture, picture hanging, interior color schemes, window decoration of shops, business circulars, magazine layouts for advertising campaigns, community celebrations.

The students will respond joyfully to a course which carries them in imagination into the active affairs of life; particularly if all the details of a given problem and the whole point of view are vividly presented.

Let the problem be merchandizing. Then the students assume that they are a concern for automobile distribution. They are going to conduct an advertising campaign by a. Magazine Ads; b. Circulars to a selected list; c. Window display. First then would come the problem of lay out, the effective distribution of copy, the dominance, emphasis, proportion, interest and style which the page must convey. To aid the student the instructor would have a portfolio of actual material; which would receive class analysis and criticism. For their circulars there would be the choice of stationery, color printing if other than black and white, typography, technique and cost of processes of reproduction. Window display offers the finest opportunity for imagination and attention arresting ideas. There is opportunity with business as the cen-

ter for a great diversity of problems, the shapes of labels and of boxes, the design, of fancy boxes, the color scheme, lighting and fixture arrangements of store interiors are among the problems which would interest some of the students.

Leaving the field of merchandising for the field of manufacturing, radiators, lighting fixtures, furniture, fire-escapes, textile designs, all furnish interesting opportunities for the student's criticism of existing designs, studies from catalogues, models and exhibits. A knowledge of practical considerations must of course be acquired by the instructor through conferences with manufacturers in these fields. In approaching the problem of lighting fixtures for example, the different materials and the various treatments of which they permit would have to be considered by the student.

In home planning the students would one and all take a lively interest, as the den, the library, the club room furnish special problems which would be interesting to the most masculine of men; and as for the women where can a subject closer to a woman's heart be found, unless it is dress. Large sized Room Models should be part of the equipment, and with these by a little ingenuity the instructor can arrange to demonstrate principles of color harmony, mass arrangement, picture hanging and related details.

Through cooperation with local manufacturers or department stores exhibitions could be arranged which would furnish the choicest models for criticism and example. Cooperation of this sort would be given with the greatest readiness as it is to the sales interest of the business man to focus attention on his place and works.

Such a course given with spirit and enthusiasm would stimulate the student's interest in the romance of business, would make him see his home from a new angle. No matter what walk of life the graduate will go into, the time devoted to this kind of thought and

practice, followed by years of observation, will show results. Nor must it be imagined that I am partisan in this matter. I do not look upon this course as a millennium bringing course. But one thing is certain if the character of our staple manufacturing is to be placed on a higher level of artistic excellence, only the training of such a course will bring to people something of the freshness and beauty of Vision which the designer must possess. Moreover in the coming struggle for world progress, America, if it is to take its place, should have ready an army of skilled tasteful craftsmen. For in world commerce as in internal commerce all other things being equal, taste and harmony, dip the balance one way or the other. Let us begin now in our colleges the preparedness which will win us bloodless victories, triumphs in home planning, in retail selling, in corporation work and international triumphs in the markets of the world.

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome:

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati*

President's Address; JOHN PICKARD, *Missouri*

"Delenda est Carthago" was the battle cry of stern old Cato at the close of every speech he made to the Romans.

So each time I come before this Association, I would remind you that we, the teachers of art in the colleges and universities of the country, we, the members of this Association, have a great educational work to do.

This great work is not primarily to recommend to our colleges and universities the complete training in the undergraduate course of the future architect, sculptor, or painter. The education of the tech-

nical specialist is the function of the art school and the atelier or of the graduate school of art.

Neither should we institute a propaganda to incite all our students to devote their lives to the theory or the practice of the fine arts. For the great mass of college students will not and should not become artists. It may indeed be fairly questioned whether too many are not now thronging our art schools, whether we are not making it too easy to enter the road which is supposed to lead to art as a profession. When we count the students in the studios of our city art schools and realize how pitifully small is the number of these who achieve even the smallest measure of success, we may seriously question the policy of those art schools which receive all who apply for admission without regard to the applicant's intellectual and educational fitness or unfitness for an artist's career. In no other form of education today is there such a woful waste of the raw material of human life as exists in certain phases of art education through the failure of many art schools to establish reasonable standards of admission. Appalling as this waste is, there exists another educational condition which is at least equally distressing. For in the year 1914-15 only about seven percent of the college and university students of this country received art instruction of any kind.

Therefore, the question of primary importance before this Association today is the great question of placing art instruction in the college curriculum in such a manner that it shall have a vital and effective influence upon the education and the lives of the entire student body. So once more I call upon you to forget that you are historians, critics or technicians, to unite your forces and consider earnestly this important educational question.

This problem is the more weighty because in order to achieve success in our efforts to secure sound education in art we must convince presidents and trus-

tees who regard art as a negligible quantity among the multiform educational problems which confront them; we must persuade faculties who are exceedingly skeptical concerning the educational value of anything that bears the label of art; and we must attract students most of whom have neither knowledge nor associations which render them susceptible to the call of the beautiful as a study appropriate to the college curriculum. The professional educator also is just now so far afield in the quest of vocational training that he seems to forget that there are certain cultural studies which should form part of the birthright of all educated mortals.

Serious education in art in our colleges and universities is still suffering because so-called art education in the schools has so often meant impossible painting on china for technical training and sloppy sentimentality in the matter of art history and criticism.

But we are strong in the faith, and this is in part our confession of faith. We believe that the aesthetic side of the student's nature has been too long neglected in our colleges. We would not turn our universities into art schools, but we would give the same liberal electives in the undergraduate course to the future artists that we now offer to the embryo lawyer, doctor or engineer. We would see to it that the embryo artist shall have in the A. B. course the finest kind of intellectual, aesthetic and artistic training as a preparation for the highest achievement in the field of art. We look forward to the day when, even in a state university, it shall be recognized that art is as valuable to the state as is agriculture, when a graduate department of art shall be established coordinate with the graduate departments of law, medicine and engineering.

Thus much at least would we do for the future artist.

But in the college and university our chief concern is for the future layman in art. For him, therefore, we would make ample provision. He should have rich opportunities to elect technical courses, and these should be not emasculated so-called "academic courses" in the practice of art but sound training in the fundamentals. Good honest drawing is the finest possible discipline for the academic beginner in technical work.

Then our future laymen should learn of the majesty of Phidias, the loveliness of Praxiteles, the daintiness of Watteau, the refinement of Fra Angelico, the bravura of Rubens, the magic of Rembrandt, the mystery of Leonardo, the dignity of Lafarge, the brilliancy of Monet, the ferocity of Matisse.

All these things should he learn not by the reading of many books but by the constant study and comparison of originals or of the best possible reproductions. For every teacher and student of the significant art of the world must learn that no education in the understanding and appreciation of art is of worth which is not based on the study of works of art. And the merest layman who thus enters upon such study of art with adequate equipment and competent instruction will find the field most fascinating. College students so educated will go out into the world prepared to give sympathetic assistance in every movement which will make the world in which they live artistically more attractive.

It is impossible for the student to appreciate great art unless he is brought into contact with great works of art.

There is no other privilege which the American college and university can offer to the entire body of its students which for educational value can be for one moment compared with the privilege of examining under proper guidance the great art of the world.

Therefore, the most important educational work to be undertaken by this Association is to form plans whereby college museums and art galleries may secure and exhibit to their students the best possible reproductions of splendid objects of art; and further to devise means for securing a series of exhibitions which shall bring to the college and university the very best available original works of art.

And the most important single question for this meeting is the "Round Table" after lunch today, when Prof. Smith will open the discussion on "How can we increase the number of future college graduates who shall have received some artistic inspiration through art instruction during their undergraduate course?"

The Teaching of Drawing and Design in Secondary Schools.
ARTHUR POPE, Harvard.

There are three main and rather distinct aims to be considered in the teaching of drawing and painting in the elementary and secondary schools. One aim is to give training in design in order to develop understanding of the fundamental principles of design and to train the taste and judgment. Another aim is to give training in representation in simple modes, like line and flat tone, in order to increase definite visual experience and to develop the imagination in genuine expression of this experience. The third aim is to give training in the accurate description of objects. This, if properly taught, also gives valuable training in observation.

Up to the present time the last aim is the only one that has been at all definitely taken into account. The manner of teaching drawing in schools has been little but a dim reflection of the imitative methods of the ordinary art schools, with the serious defects of art school methods necessarily exaggerated. In the art schools drawing and painting has been conceived entirely as a matter of accurate imitation of casts or

"the life." Design has been at best a side issue, to be picked up instinctively, or else to be acquired as a matter of a few rules of questionable soundness.

There has never been any thorough understanding of fundamental principles among teachers or students in the art schools. In the secondary schools teachers trained in the art schools, either directly, or indirectly by way of Normal School courses, have tried to apply the art school methods of imitation; but in the schools where drawing is taught for an hour or a half hour at a time and only at infrequent intervals, it has been impossible to employ subjects as stimulating even as the plaster cast or "the life." There has consequently been an enormous amount of drawing of cubes, pyramids and cones, and books, ginger jars, chianti flasks, chairs, tables and vegetables, in "pencil" or "pen and ink" or "water color," varying in effect as a general rule according to the ability of the pupil to imitate the manner of the teacher.

The poverty of this kind of teaching has been pretty generally felt, and attempts have been made to get more interest into the work; but efforts at correction have too frequently tended toward pretensions attempts at "artistic" effect, to attract attention in school exhibitions, rather than toward reasonable methods to give real understanding. Too often the desire for results that should look "artistic" has led toward imitation of the mere superficial effect of the work of great artists, or perhaps still more often of popular illustrators. One of the most widely known supervisors in the country lays especial stress on artistic looking results, and he winds up his own chalk talk to children with an imitation of Corot! Above everything else we must remember that the value of education in drawing and painting is measured not by the superficial attractiveness of results, but by the degree of understanding acquired by the pupil.

Of recent years experiments in more rational methods of teaching have been made, and important results have in some instances already been achieved, results suggesting possibilities in the way of training of taste and judgment, and of development of visual experience, the importance of which can hardly be overestimated. Miss Kallen, who is a pioneer in this work, is going to tell you about her experiments in teaching design, along with representation in simple modes based on actual experience and imagination, beginning with very young children. These experiments show the possibility of training children in a definite understanding of the terms of the language of drawing and painting, and in an expression of ideas of design and of representation in these terms. This means development of genuine artistic judgment, of understanding of the fundamental principles of all design. Teaching of this sort can be begun in the lowest grades and carried on into the upper grades, with possibly in the High School more emphasis placed on the more abstract theory of design on the one hand, and on the other, more insistence on accurate representation in drawing directly from objects.

The teaching of drawing as a means of accurate description of objects should be regarded, however as a distinct aim as compared with the other two. Drawing or painting is a useful means of expression like any language valuable not only in this way and as an aid in the development of the power of observation, but also useful in connection with many occupations and professions. In the teaching of drawing from this point of view, accuracy of observation and of description should be recognized as of primary importance. The accurate description of objects as existing in the round, involving an understanding of perspective, and the rendering of solid form by means of light and shade, is usually too complicated for younger children to do well, and ought I believe to be

reserved for the higher grades, perhaps for the High School. Even here the work should be restricted to comparatively simple modes and definitely arranged subjects. The chief thing in this as in other teaching is to make the work definite and based on thorough understanding. I believe that the representation of color values and of complete tone relations should not be attempted. The reason for this is I think well stated in a letter which is being sent out by the Committee of Examiners in Drawing of the College Entrance Examination Board. It says, "Particular attention is called to the statement in the requirements 'without attempt to represent color or color values,' and to the customary phrase in the examination questions, 'without regard to color value.' On account of the greater complexity of value relations involved, as well as on account of the comparative ease with which a certain specious pictorial effect may be obtained, the attempt to express color values has, under preparatory school conditions, tended to induce inaccurate and slovenly work; it is possible, on the other hand, to give in these schools satisfactory training in accurate description of the form of simple objects in light and shade."

I should suggest then as a proper programme to be aimed at in further development of the teaching of drawing and painting in the secondary schools:

First, drawing and painting in the manner of pure design. This to be begun in the lowest grades.

Second, representation in the simple modes, based on genuine experience and imagination. This should begin somewhat later, on the basis of the work in design. Orderly methods of expression can be insisted on.

Third, drawing from objects with the idea of expressing solid form in line and in light and shade.

The problem that confronts us is much the same as confronts those attempting to develop a rational system of musical education. Modern educators lay emphasis on the importance of training the ear by practice in singing, and on training the taste and judgment by familiarity with good music—especially the folk songs, which are the genuine expression not of individuals but of whole communities and nations, and have been gradually made perfect by development often through several generations. In a similar way we should lay stress on the training of the eye by actual practice in drawing and painting, and the developing of the taste by familiarity with fine performances. In the best examples of Persian carpets, or Peruvian, Coptic, Persian, Sicilian, and Italian, as well as Chinese and Japanese textiles of all kinds, we have what corresponds to folk songs. These are also the artistic expression of whole communities, and have been made perfect by the experience of many generations of fine artisans. These are more and more easily available in the form of photographic reproductions—often in fairly satisfactory color reproductions—and our children should be brought up familiar with these things as well as with fine examples of representation by the great masters of east and west.

When we have a community trained in this way, with understanding of the fundamental principles of all art, we may expect good taste again to become instinctive, and judgment, based on understanding, common instead of rare. There will be a widespread demand for good artistic performance. Moreover, the future artist will have had a good, thorough preparation for his later training, which, I trust, may be in the College and the Graduate School of the University instead of in the Art School. This system of art education is one adapted to the conditions of the present day. Many people long for a restoration of the narrow but comparatively safe traditions of the work-

shop system of the Middle Ages and the Renaissance; but at the present day when we have the art of the whole world and of all ages before us, and conditions of life and education are entirely different, such a longing is entirely futile. The art of the future must be based on thorough understanding—call it Rational Eclecticism, or simply Rationalism, if you choose; and I believe that in rational teaching in the schools, continued in the colleges and universities, lies our chief hope for the art of the future.

Discussion by DEBORAH KALLEN, *Museum of Fine Arts, Boston*

Drawing and Painting has not its proper place on the school program. There is not enough time, it is said, "for schools have so much ground to cover in many subjects." When I speak of schools, I mean Public Schools, though the same may be said of private schools. Public Schools are said to be the heart of this country. That is why, I suppose, we make so much of mental discipline. Everything that is done, everything that is studied is an exercise for the mind. There are many types of mind. Judging from how we educate there must be quantities and quantities put into a mind to make one quality. So the moment the child enters school he is initiated to tread that great high road which leads to that most enviable possession: a disciplined mind! It is not my purpose to discuss our general system of education, but I want to point out, that in the many subjects taught to the child, lies but one purpose. That is mental exercise. With all this stress on the so-called mental discipline, its purpose is entirely left out of all Art Teaching. I am not making a plea for mental discipline! I know of it only as the hoped for final outcome of our education. I ask, though, what we could hope for as the final outcome of the Art Education in our schools? As Art is taught in the schools, it aims for the production of objects of Art. It is done with an end as a beginning rather than with a means to, perhaps, attain an end.

The teaching of Art anywhere should lead to an interest and understanding of Art. Its purpose should be Education; social and ethical. By Education in Art I do not mean a knowledge of facts and incidents about works of Art, assorted in the order of the date of their occurrence. That would be history without Art. By Art Education I mean, training in a systematic and logical progression in the underlying principles of the technical performance of works of Art. No matter what the means of expression may be, such an education should give one at least, a well developed reasoning power within the bounds and limitations of the fundamental principles of Art. Developing the power to reason together with experience in technical performance *must* lead to appreciation and aesthetic discrimination. This is the purpose of my work with children. To develop through the medium of the Art of Drawing and Painting, that sense of Order, which will enable them to discern and understand Order in all works of Art, whatever the means of expression. I am reminded at this moment of what Dr. Denman W. Ross has written somewhere, as his meaning of Design. He says:

“By Design I mean Order in human feeling and thought, and in the many and varied activities by which that feeling or thought is expressed. By Order I mean particularly three things, Harmony, Balance, and Rhythm. These are the principle modes in which Order is revealed in Nature and through Design in works of Art.”

Through the understanding of the principles of Harmony, Balance, and Rhythm, is developed in the child the understanding of the likenesses in the underlying principles of the *different* Arts. Also the differences in the mediums of expression. Children quickly realize that all “human thoughts,” whether in language, in sounds, or in shapes and colors, are as important as the one thought they express themselves. Through this system of thought, they learn

the causes that have induced other human minds to create works of Art.

The course of Study may be divided into three distinct parts: "Pure Design," or Abstract Design; Story-telling Design, or Representation in Design; and Museum Study.

The purpose of the Pure Design is to develop independent thinking in the terms of lines and spots of paint. This stimulates the imagination and develops good judgment. The children begin with the simplest and smallest form of expression, the dot; the straight line; straight line with angle; area or "spot." Within these limitations they create examples of Harmony, Balance, and Rhythm. I follow the belief that children should first talk a language and think in it, before they read it. When they have gained knowledge of these principles through the experience in performing them, they are taken to the Museum.

The Museum Study is rather different in character and purpose than the Pure Design. From the Pure Design the children learn to think and talk in terms of lines, shapes, and colors, while in the Museum they learn to *read*. The study there leads to an understanding of Works of Art. The Museum is the laboratory where they gain technical knowledge in the Art of Drawing and Painting, through their understanding of, and love for, Design. In the studies made at the Museum they read and analyze, "the thoughts in lines, shapes, and colors," that other human minds have thought. Thus, unconsciously, they are influenced by good precedence. Aside from this influence, they gain knowledge in the historical development of Art; not from the facts but from the causes. This is due to the practice of Pure Design. Pure Design being the most elementary form of expression, the child naturally first turns to the most primitive works of Art. It is interesting to note the different stages of preference with the children. The younger the child is, the more primitive the taste is

likely to be. Though, I have not yet encountered a child who has laughed at the grotesque in the primitive.

The visual memory is a phase of memory, the development of which, has been sadly neglected, in spite of our many attempts to develop memory in children. There are many ways of doing this, but most satisfactory is the one in which the child is not conscious of memorizing. When normal children go to works of Art prepared with principles that govern all Art, they read into them intelligently. They absorb through their understanding of the principles, rather than by memorizing the elements that compose a work of Art. For them there is no question of the "good eye." Nor will they have need to drudge and drudge, until there is nothing left but the "good eye," (it has already become bad) and the closed mind.

Lines and shapes should be definitely read like words, and colors like all other formulas should be analyzed. I say this of color, because a color has in reality three attributes. The Name, or the kind, the Intensity, or the brightness, the Value, or the lightness or darkness. (I give the terms the children use). The first of the several stages of Museum study are exercises in shape reading, and color drill. Just as the child learns to read words by sounds that make words, so he learns to read shapes by following the direction of lines that make shapes. He begins from the highest extremity, following the direction of the line on one side to the lowest extremity. There he stops (for he "never goes backwards") and begins again from the highest point, to follow the direction of the line on the other side until he reaches the lowest point again, thus completing his reading.

Color drill may be called color reading. The scale in color is treated like the scale in music. The child first discovers that color reading is description of color, and that to describe a color, he must give its three attributes. The Name (kind), the Brightness,

or dullness, the lightness or darkness. The Value Scale, or the scale of light and dark, with complete absence of color, is performed first. Because a color, the Name of which is given with its degree of Brightness, and not its position in light, means nothing. The description is incomplete, therefore not clear. The Value Scale is taken fully; the seven steps between White and Black. If a child can be taught to carry seven steps in sound, he can be taught to carry as many in color, and he does, with comparative ease. The purest color pigment that could be found is then given to the child, in yellow, red, and blue. He finds the position of these colors in Value Scale, and from these he deducts and adds until he can find the six important colors and their positions. The intermediate colors adjust themselves as a matter of course. In this way the Value Scale with the colors in their full intensity is completed. To find the degree of brightness or dullness of a color involves fractions. This is done by taking the whole, or full intensity, and dividing it; first in halves, then dividing the half and the quarter. This is perhaps, the most difficult of the color exercises, but not beyond the comprehension of the child. If he can divide an apple into halves, quarters, and eighths, he can do the same with color. And just as he can think 1, 2, 3, 4, 5, 6, 7, 8, so he can think $1, \frac{1}{2}, \frac{1}{4}, \frac{1}{8}$. This is an excellent exercise for developing the sense of proportion in mixing colors. Shape reading and color analysis is practiced and practiced. Separately first, until the ability to read shapes, and to analyze colors increases. Then the two are combined into one exercise, until the child is able to read and analyze a piece of composition.

This is the only preparation there is for the Story-telling Design, the purpose of which, is to train the visual memory, and to develop the pictorial imagination. In the Story-telling Design is shown the independent thought developed through the practice of Pure Design, and the knowledge gained by Museum

Study. The stories chosen are those that have for characters forms the children have become familiar with in the Museum or elsewhere. If it is a long story, each child chooses what interests him. The incident is drawn, and used as a motive to be repeated into a design. Fairylore of all kinds offers material for this exercise, which makes it delightfully attractive to the children.

How such training develops children can be seen by the result of work that was done in the summer, and from drawings made from the experience. In the summer we picnicked once a week. The purpose was to get material for the memory work that was to be done in the Museum class room. I shall never forget that first picnic! Never have I had to plan anything for the amusement of the children. They explored and investigated with all the joy of childhood plus the intelligence awakened by their previous training. Without a suggestion on my part, they sought the principles of Design in Nature and they found them. It was a great experience for them to discover on their own part, that the principles they have thought and practiced were ever predominant in nature. Aside from the keen observation developed through the practice of Pure Design, one needs only to look at the drawings made after these picnics, and from their experience, to be convinced of the worth of this training together with Museum Study. As crude as these drawings may be, there is not a suggestion of depraved taste in any of them. This comes from the close association with works of Art in the Museum. 'Tis true that there is also an influence of the types of Art they have studied from. But such influence as evidenced in these drawings is rather desirable. The influence of the Persian and the Japanese painting is perhaps strongly felt; but only in the mode, never in the character. Nor are the children limited to picnic scenes. Perhaps the most interesting of these drawings are those depicting scenes from the life around them. A deserted track, with dirty wasted little chil-

dren picking bits of coal, the Public Market with all its chaos, and yet performed with a sense of order that would delight the greatest lover of Order. The Public Playground, with its delight of swing and motion. The ice slide, thickly crowded with joyous exuberant youngsters. By the very expression of their dingy little figures we can tell that to them, at least, life is worth living. And yet these performers have never studied anatomy or drawn from the cast or model! All these drawings are expressions directly from the live experience of the children. And what a variety! Emotions that come from all types and phases of life. They tell of them as naturally and as easily in the language of lines, shapes and colors, as they would in the language of words. Can there be a better proof of the value of an orderly training in the Art of Drawing and Painting?

Whether this will have an influence on Art, cannot yet be said. But, if Art is the final outcome of the Artist's life, this must have its bearing. The ethical influence is more important than the works of Art that may be created. The quality of the work produced varies; all the children do not distinguish themselves. The aim is not to train Artists. They will come as a matter of course, and those who will not be artists will also be distinguished; for they will have inner resources enabling them to appreciate the beauty in Nature and Art. In them lies the hope that the standards of technical skill in the trades and professions may be raised. They will be happy men and women. Not that they will have *much*, but that they will want *little*.

I have listened with great interest to your questions and discussions. There is but one answer. As early as possible begin with the children; that their interest in Art may not be killed before it is awakened.

Evolution of the Dwelling and Its Furnishing as a Proper Study
in the A. B. Course.

STELLA SKINNER, *Northwestern.*

In considering the topic assigned to me, I do so, not from a theoretic standpoint alone, but from an experience of over eight years in teaching it in Northwestern University and in a summer term at Columbia University, as well as in lecture courses in the Chicago Art Institute. I trust, therefore, that I may be pardoned for referring to my personal experiences in the matter.

It had long been my conviction that the value of our teaching of art in educational institutions fell far short of what it might be in its effect on the affairs of daily life; that although our students might be able to draw correctly, to compose and execute a still life study, to recognize an historic style in architecture, or to discuss the relative merits of the Florentine and Venetian Schools of painting—all valuable and essential in a general scheme of art training, yet they were not making the vital connection between art and life which has characterized all great periods in art, as in the early Renaissance in Italy, and in Japan before vitiated by contact with occidentals. Consequently, when the opportunity came to try out my theories, I welcomed it eagerly and proceeded to put them into practice, modifying them as experience made advisable.

While the academic atmosphere may not be wholly conducive to the development of the fine arts, yet its very requirements as to schedules, credits, hours, etc., may prove a valuable framework upon which to build. Valuable above all else is the alertness of the trained mind, and the student's back ground of history and literature is indispensable.

At first one hour a week in a year course sufficed with the content of the subject—the second hour being occupied with Principles of Art. But soon each subject demanded more time, and now we are finding two

hours in each inadequate to the range of the subjects. Our present plan involves one hour of lantern lecture per week, one of class recitation on assigned readings, and an occasional theme; also field trips to museums, public buildings, furniture stores, and homes.

Perhaps the best argument which I can present as to the value of such a course in a college curriculum will be to sketch briefly its content, and the point of view concerning the subject matter.

Beginning with primitive and pre-historic peoples, we find in the cave and hut the germ of all future architecture. The cave developed into the Hall—the early clan banded together for mutual protection, and housed under one roof—developed in mediaeval times into the feudal system with its hugh castles and fortresses. Around its central fire minstrels and storytellers rehearsed over and again the traditions of their race. The social instinct thus fostered finds its parallel in the modern Club.

The conical hut of almost universal use, sung of by Homer as the abode of Achilles, developed naturally into a cylindric form with conical roof, and we have the Temple of the Vestal Virgins at Tivoli, and the Pantheon at Rome.

The tent of the nomad, whether of rude skins or richly woven fabric, housed a highly-imaginative people whose real roof was the starry heavens. To this intimate association with nature we owe some of the most wonderful literature of all time.

The transition from nomadic to settled life is wonderfully interesting to the student. The institution of the festivals of seed-time and harvest to enliven the monotony of waiting for nature's processes finds its complete expression in the pageants and tourneys of the medieval period, of which the Palio of Siena is a notable survival. Vinegra on Spain and Jules Breton of France have given charming presentations of the ceremony of "Blessing the Fields" which persists to

this day, while the last few years have witnessed a remarkable revival of the pageant idea.

Valuable to the student also is the appreciation which comes of the industry and achievements of the early peoples against tremendous handicaps.

With but primitive tools, beautiful fabrics were produced—basketry which cannot be rivalled today, and pottery of enduring charm. Lucy Crane voices but the truth when she says:

“Man has long passed the early, intuitive stage of good taste—‘The art of unconscious intelligence,’ as Mr. Morris calls it,—and it is now only by pains and study that we can arrive at the cultured, conscious possession of taste, that, according to fixed principles and for just reasons, accepts and chooses the good and beautiful, and rejects the bad and unworthy.”

Passing, for lack of time, but not of interest, the earlier civilizations, Egyptian, Assyrian, Persian, each of which has contributed something of value to the homes of today, especially Egypt through the Napoleonic campaigns, we come to the periods destined to have a far-reaching and permanent influence—those of Greece and Rome.

An intensive study of the Roman House in all its details is essential to an understanding of all subsequent domestic architecture. Here, fortunately, illustrative material is plentiful, and literature comes to our aid. I need not call to mind “The Last Days of Pompeii,” but the Baronet’s “Harold” contrasting the Roman with the Anglo-Saxon may not be so familiar.

From now on the abundance of reference material is bewildering, and it requires a fine discrimination to choose the most valuable.

Touching only the high points, in an effort to keep within my time allotment, we come to that wonderful period of the Crusades, in its influence upon the homes of the people.

This is the epoch of the merchant prince, whose palaces along the trade route at Ravello, Amalfi, and elsewhere, are mute witnesses of former splendor. (The Crusades were as profitable to those of commercial instincts as the World War is to a certain type of U. S. citizens today!)

This, too, is the era of Norman conquest, of Roger and Robert in Italy and Sicily, and of William in England, of the marvelous churches, in the Mediterranean countries, with their glorious mosaics, and of castle and cathedral in England, Germany and France.

History gives us the record of their political achievements, but to get at the heart and soul of a people we must know something of their personal lives as well. So we study their homes, we visit Carnarvon Castle, built by Edward I to subdue the rebellious Welsh, to which Queen Eleanor retired for greater safety, in the recesses of which the young heir was born, and presented boldly to the people as the first Prince of Wales. Bridging a period of six centuries, we find the investiture of the young heir-apparent as Prince of Wales taking place in 1911, and Lloyd George as present guardian of the castle.

The early Gothic period is replete with interest, with its fortress-like palaces in Florence, Siena and Perugia, indicative of internal dissention as well as external foes. Contrasting with these are the fairy-like palaces along the Grand Canal in Venice, whose open fronts proclaim a people at peace with themselves, and too powerful to fear an enemy.

This is the era of government by the people; of a civic pride and loyalty which finds expression in the wonderful mediaeval town-halls of Italy, Germany, and of Belgium under the Burgundian princes. We have the exhilarating spectacle of guilds of artisans vying with each other as to which shall have the finest painting or statute, Fra Angelico painting a Madonna for the Flax-workers, and Donatello carving a statue

of St. George for one of the many niches which enrich the exterior of Or San Michele.

The temptation to wander into pleasant by-paths is almost too great to be resisted. Such fascinating material beckons on every hand that it takes a stern resolve to adhere to the path prescribed by the course; so with a sigh for what has to be but barely touched upon, and a resolve to return, in a time of leisure, to such fascinating matter as Staley's "Guilds of Florence," and Col. Young's illuminating volumes on the Medici, we hasten on.

The next great epoch to claim attention is that of the Renaissance, beginning in Italy in the 15th century, and spreading to all the northern countries in the following.

The castle is replaced by the palace and mansion in England and by chateaux in France. No longer is the church the center of interest, but art becomes secular, and all the skill of artist and craftsman is expended on the dwelling and its adornment. Furniture assumes an importance hitherto unknown, "styles" develop, and our study, covering the three centuries preceding the nineteenth, becomes one of periods and styles.

Italy, having thrown off the Gothic garment which never was happily suited to her, returned to her earlier traditions, and developed a beautiful style of her own—a true re-birth, fully a century in advance of the northern countries.

They, covetous of her wealth and beauty, laid seige to her and carried their spoils back to their own countries, and so began the Renaissance in the North, Francis I, Henry VIII, and Charles V vying with each other in the production of the decorative arts. Palace and chateau, Fontainebleau and Chambord; Hampton Court, Kenilworth, and Hatfield House, all bear witness to the debt of the north to Italy, mother of the decorative arts and fountainhead of artistic inspiration.

The 17th century teems with interest for the student of historic "periods." With Antwerp, and later Amsterdam, the great distributing center, and commerce at a high degree of activity, we find an interchange of ideas among the various nations, including those of the orient with 'heir wonderful handicraft—in fabrics, metals and lacquers.

Nationality or the temperament of a people becomes an important factor in molding its art expression. Teutonic thoroughness manifests itself in the honest woodwork of the Germans and Dutch, with its elaborate carving, and later, inlay, while Latin elegance and redundancy are shown in the metal-mounted and gilded furniture of France and Spain.

Personality also plays its part—the over-weening ambition and conceit of Louis Quatorze finding expression in the vast palace of Versailles, with its enormous galleries and salons richly decorated and furnished in massive, sumptuous upholstered furniture and elaborate hangings; while under his successor, Louis Quinze, in the following century, furniture, becomes delicate, dainty, more suited to the tete-a-tete and boudoir than to affairs of state.

With the establishment under the French monarchs of apartments in the Louvre for skilled artisans, the talent and skill of individual craftsmen command attention, and so develop styles within styles, with delicate nuances of differentiation. Some names stand out boldly for their original creations, as that of Boulle in the 17th century, and of Riesener, Chippendale, Sheraton, in the following, each associated with some especial invention or adaptation, or, as in the case of Vernis-Martin, bound up with it.

Domestic architecture and furniture now assume a more personal interest, for colonists establishing themselves in our own country bring with them the ideas if not the actual objects from the land of their birth or ancestry. New York, the Hudson, and Pennsylvania bear evidence of Dutch traditions and cus-

toms in their fine old brick mansions and furnishings, of which the Van Courtland house in New York City is typical. The Atlantic States are rich in stately, middle-eighteenth-century mansions, with interesting variations due to climatic considerations and financial as well—the puritans of the north being less lavish in display than the cavaliers of the south. The Gulf States are reminiscent of France and Spain, some of the finest specimens of Empire being found in Louisiana.

The war of 1812 takes on a new interest when we realize that the prevalence of so-called "Colonial," but more accurately "Empire" furniture in this country is due to that "unpleasantness"—our merchants turning from England to France for their importations, at a time when the Napoleonic style was fully developed in the latter country.

From Egypt to America is a far cry, but nevertheless, the connection is very directly made through the Empire style. Napoleon's conquests were not limited to lands and soldiers, but he absorbed and appropriated whatever art trophies he could lay hands upon. So we find in the style so peculiarly associated with his name reminiscences of his many campaigns—the sphinx and winged lion of Egypt, the dainty Pompeian decorative motives, and even the "Barbarini bee" from Rome.

This resume, hasty and incomplete though it be, will have served its purpose if it indicates to some degree the scope of subject matter and wealth of material at our disposal.

In this composite twentieth century, when the revival of one furniture style follows another in rapid succession, with designers racking their brains to produce "something new" for the trade every six months, asking themselves in desperation "Whom shall I imitate to be original?" it requires a firm balance not to be swept off one's feet by the confusion of styles. Only knowledge can save the purchaser

from the pitfalls which beset him on every hand—knowledge acquired at first hand through study, or purchased through the professional decorator, and thereby lacking the charm of personal expression. Too often we find in the homes of otherwise educated persons incongruity as to styles, which offends like a discord in music, or a glaring grammatical error.

But correctness as to period is not the main purpose of such a training as herein indicated. The greatest value of education, we will all agree, is to deepen and broaden and enrich human experiences. Whatever contributes to that end is of permanent value. Through the study of the homes of peoples of all ages, is developed a greater appreciation of the significance of the home. We find affinities in certain styles, we become conscious of our racial inheritance, and perhaps ally ourselves with the group of styles which seem best to express our own personality and ideals. And so the home becomes individual, personal, expressing in tangible form the traditions, ideals, and spiritual affiliations of its occupants.

"If all other evidence of civilization were destroyed, and the furniture of the ages left intact, still could be traced, with reasonable accuracy, man's progress since that obscure age when he is said to have roamed like a beast in the forests.

"The study of furniture is, in a measure, the study of the history of man's progress in war, peace, religion, art, politics, handicraft, commerce,—in short, in nearly every department of endeavor in which he has distinguished himself."

Caricature in Ancient Art.

DAVID M. ROBINSON, *Johns Hopkins.*

This paper illustrated by more than fifty slides, traced the history of caricature from the time of the Assyrians, Egyptians, and Greeks down to late Roman days. Whether we believe or not the story about the two sculptors Bupalus and Athenis who are said to

have caricatured Hipponax, it is certainly in his time or shortly before that burlesque and caricature begin to appear on Greek vases. Aesops who lived as a slave on Samos in the sixth century had much influence on the development of caricature through his animal fables. A brief survey was given of the Ionic vases grouped under the title "Caeretan Hydrias" and of "Cabiric vases," the most important class of vases for caricature. Many slides of unpublished as well as published vases were shown to make it certain that the Greeks were not merely idealists, and that caricature was very familiar to their art. The numerous burlesques of mythical subjects and dramatic scenes which occur mostly on vases of Southern Italy with representations of the *Phlyaces*, were also discussed. Attention was then directed to terra-cottas. There are a few terra-cotta caricatures which date back to the fifth century B. C. and earlier, but caricature becomes very frequent in terra-cottas from the time of Alexander on. One of the most interesting examples is the terra-cotta Spinario from Priene which can be compared with the idealized Spinario in Rome. Many of the smaller terra-cotta caricatures were shown, and then the bronze grotesques which are associated with the mime were taken up and shown to form a connecting link between Hellenistic and Roman caricatures.

The Romans carried on the practice of caricature and it furnished them much pleasure in public and private. The houses at Pompeii and Herculaneum have provided many examples in wall paintings and graffiti, parodying; as the Greeks did, their most sacred legends. A wall painting from Gragnano represents Aeneas carrying Anchises on his shoulder, and leading Ascanius by the hand, all pictured with the heads and feet of dogs. This is especially interesting because in Florence there are two intaglio gems representing the same scene without caricature. The caricatures of farm life and of a painter's studio are very good. Not

only mythology and private life were caricatured, but there was also political, public, and personal caricature. One of the best political caricatures is that found at Pompeii, referring to the fight between the Nuceri-ans and Pompeians at a gladiatorial exhibition in the amphitheater at Pompeii. Another caricatures the forum at Pompeii. The famous graffito from a house on the palatine identified by some as the Domus Gelotiana of Caligula's palace, no longer in the Museo Kircheriano but in the National Museum in Rome was the next discussed. It has been supposed by many readers, in view of passages in Tertullian and Tacitus which show that the heathen often mocked the Christians as worshipping an ass, that this is a caricature of the Crucifixion. Christ is represented in the form of a man with the head of an ass extended upon the cross, a Christian standing at one side with his left hand raised in the attitude of prayer. The inscription reads: Alexamenos worships God. Wunsch and others think this is not a caricature and refer to the letter *upsilon* which appears to the upper right, and which has a cryptic significance in Egyptian Sethian tablets for the Gnostics. The paper ended with a discussion of the caricature of the Emperor Caracalla in two bronze statuettes at Avignon. He is holding a basket of bread which he is going to distribute probably, not to the people at the Circus as some say, but to his soldiers. The X on the loaves indicates the tithe levied on the people for the maintenance of the army.

The Greeks and Romans had their "funnies," and caricature was a well-known diversion of classical artists. The art of caricature, if we can call it an art, is not new. As the ancients had no daily press or comic supplement, the channels of communication with the public were the open-air theatre, the decoration of vases, and other objects of every day use such as bronzes and terra-cottas and wall-paintings. Modern newspaper caricaturists have not been the creators even of political caricature. The mediaeval carica-

tures on the cathedrals at Chartres, Rouen, and Amiens, Leonardo da Vinci in Italy, Holbein and the Fliegende Blätter in Germany, Goya in Spain, Callot and Philipon in France, Gillray, Bunbury, Cruikshank and Punch in England, Puck and Judge, Harper's Weekly, McCutcheon, Goldberg, Payne, Fisher, etc., in America, all have been continuing an instinct in human nature with which the Assyrians, Egyptians, Greeks, and Romans were perfectly familiar.

Architecture as an Academic Subject.

ALFRED M. BROOKS, *Indiana.*

There was never a time when such vast sums were expended upon education as now, or when so many men were giving thought and labor, in a word, life, to the advancement of learning. In these latter days it has become so complicated that we often lose sight of its true object amid the endless theories and methods, signified by equally endless applications, just as we lose sight of the forest because of the trees. Bearing in mind the fundamental cause of this complication, intense interest in education, no matter how greatly we may deplore it we cannot be heartily glad that it exists, because it is the veracious witness of a precious fact. Education has to do with training men's minds, the intellectual side we style it for want of a better expression, and their hands, the practical or technical side; such education as is at present called vocational. No one, not the man who holds the most extreme views as to either aspect of the subject, will deny that the two are really inseparable. The fault which many thoughtful people find with our over-complicated education is that it has placed a deep gulf, often impassable, between the intellectual and technical sides of our nature which, while it is an indivisible nature, often appears to be divided simply because, by education, one side has been highly developed and the other sorely neglected. This is true of architecture, a subject of education which has been divided more completely than most;

the technical side of which has been developed splendidly, in respect to practitioners, i. e. architects, while the intellectual and aesthetic side has been, and is, pitifully neglected, i. e., in respect to society at large. Another glaring fault of much of our education, and not of technical education solely, lies in the immoderate desire for immediate practical results. We want to see instant returns all along the line. It is a get-educated-quick method which many an institution of learning has sought to develop, and too many students have embraced, the sole proof of the success of which is represented by rapid and amazing pecuniary returns. The professional schools are doing much along this line, and, in many instances, doing it exceedingly well. But it is neither with this line, nor them, that I am today concerned. Rather, my plea is for such study of architecture in college as will tend to build up a group of persons, ever increasing, from whose minds and hearts shall never pass the sense of what noble building means in relation to the intellectual and aesthetic life of a people, en masse; such a group of persons as shall gradually imbue the people, en masse, with more and more of their own sense of the pre-eminent import and meaning of noble building; my idea is that a little leaven leaveneth the whole lump; that the colleges provide the leaven. In other words, I would have institutions of higher learning, year by year, send forth into many communities, an ever-increasing number of masters and bachelors who have learned not only to respect the science of architecture, as taught by the professional schools, but also to love and reverence the beauty of architecture, that quality which, in architecture as in any other art, when practised well, is the exponent of a state of mind; the individual architect's state of mind expressive and interpretive of the communal state of mind at a given epoch. As no art save music is so thoroughly unrepresentative as architecture, no models for it existing in "the diurnal round of nature," so no art,

save that of music, requires such strong powers of imagination, and such unerring logic.

In all great buildings there will always be a touch of mystery, and of that supreme harmony which lies behind the visible evidences of reasonable construction, and provable rightness of proportion and scale, which latter, with exquisite conclusiveness, Mr. Hastings has recently declared "to be the most subtle and indescribable thing in all art." In the last analysis this mystery and harmony will always elude us, but in the moment of eluding they will doubly convince us of their existence and their inestimable value. The same thing is just as true of great music. The dictum of the philosopher to the effect that "the invisible harmony"—which lies behind the contradictions of the senses, "is better than the visible" found perfect rendering in the well-known stanza of Keats:

"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but more endear'd,
Pipe to the spirit ditties of no tone."

Spoken of the harmony of music, it matters not whether the music of words in verse, or notes in song, this is likewise true of the invisible, but felt harmony, behind loved stones, piled high in service, especially in the twin-service of religion and beauty, be it the Parthenon or cathedral of Reims. But feeling, in such connections, never exempts us from making the utmost effort to comprehend the understandable arrangements, and the graspable reasons for such arrangements, together with the preconceived and clearly intended purpose of all works of transcendent architecture. Feeling, inspiration, what you will, soon die away leaving no more trace behind them than a pebble gone to bottom, if they be not accompanied by sufficient powers of expression. We must, however, remember that expression may be inward, and to ourselves, as well as outward to others. To feel the charm, beauty, dignity, meaning, which lie behind the forms

that attest them, and to have such feeling constantly giving unpremeditated evidence of itself in the mode of a man's life, or the life of a period, is the ultimate proof of culture.

For a man to grasp, and to be able to elucidate, and then himself employ to good ends, i. e., get practical results, the physical principles of architectural design, is to be a professionally well-educated architect. There are more men of this sort every year. They are the product of our professional schools of architecture. They are a good product. And further, *some* of these very men are cultivated—I made a distinction between education, or special training, and cultivation—some, though lamentably few. But when all is said and done the prime and legitimate business of the professional school is to give professional training, and not to impart or plant the seeds of culture. It is the college about which there blessedly still clings some of that perennially sweet, if just now somewhat old-fashioned aroma of subjects, and treatment of subject, primarily humane; subjects, and treatment of subjects, to which the adjective liberal is still applied and, happily, is yet sometimes applicable. Here is the place for the sort of education in architecture for which I am pleading; here, i. e., in the college, and not elsewhere. But in the majority of cases those students who take what is usually entitled architectural history and theory, as a purely academic subject, are sent into courses planned for, and given by the professional school of the university. In such a place, even despite conscious effort to the contrary on the part of the teaching staff, the student is brought face to face with the ideal of practical service; ideal of that student who purposes to become a practitioner of architecture, and not with that ideal of the subject which is calculated to broaden the mind and intensify the intellectual life of the student who does not purpose, in after life, to be a builder though he may often be called on, in his capacity of cultivated man, to serve

on building committees, or to advise about choosing architects for important public or private undertakings. The student who has imbibed this latter ideal is he who has become profoundly impressed with the idea that it is the business of a liberally educated man to be able, in a truly useful degree, which negatives all thought of smattering, to assess the value of architectural plans and works, as a cultivated layman, which is a service of inestimable value to society at large, and *one*, because of the lack of such college training as will fit him for such assessment, at present generally wanting, with great resultant damage, to the progress of society at large, along architectural lines. This student, and his sort, will help to form a public which *can* create an intelligent demand, and which will judge intelligently if its demand is adequately met by what the professional architect produces. These students will be the leaven. The whole public is the mass.

At present there is no popular enthusiasm for architecture. None, I mean, in the sense of which there has long been a great popular enthusiasm for the drama. Little theatres are everywhere. Drama study classes under leadership, be it good or bad, the best obtainable, are to be found in hundreds of communities, large and small, rich and poor. The same is true of what is generally termed "art" by which is meant painting. The history and development of art, even the gossip of the subject, in its various phases and periods, is widely studied, widely popular, if not, as most of us would agree, studied adequately, or, often, wisely. With the man who sees no hope in this sort of general and increasing interest, popular enthusiasm, I have nothing in common. The contempt of the learned, the super-critical and carping learned, not those whose very learning has made them broad, accurate and kindly—the contempt of these learned heaped upon "the popular," if often deserved, is none the less short-sighted, for certain it is that the human

intellect, which can do so much to create and mould demand, thrives best where demand is wide spread. Let these learned, if not already too blunted by their sort of learning, see to it in the future more carefully than they have in the past, that whatever demand is steadily on the increase in common parlance, "popular," be moulded to increasing intelligence.

How great is the popular enthusiasm becoming for better and more attractive house furnishing! For all that goes under the banner of "arts and crafts!" Because the buglers sound some false notes and the recruits are awkward shall we utterly condemn those sought victories of righteousness which loom but vaguely on the horizon?

Among all classes at the present time there is real and growing zeal for art in its many forms. This is proved by the few signs I have enumerated, and the many which you will think of for yourselves. But of these many forms of art, architecture, so far as the people at large are concerned, is the least heeded. Not a picture exhibition in a great city, or a small, but has its "space," not infrequently "columns," for description and critical comment, in the erudite journal and the daily press alike. Not a play, professional or amateur, not a concert, but receives liberal "space." Then, I ask, how often does a new building of any sort, in village, town, or city receive similar "space," for description, or critical comment? We are too apt to forget that "space" in the papers means public interest, enthusiasm, popularity—begot and begetting. Where can we turn and not hear discussion of music, the drama, letters generally; clothes, landscape-gardening, and the "arts and crafts," fabrics, rugs, hangings, ceramics, pottery, porcelain, glass, metal work, iron gates, bronze, plate, jewels? Then how often do we hear discussion of architecture? And still the fact remains that no other art implies such immediate contact with the daily life of a people; none that so intimately concerns them in their living and

spending. It is the art which more than any other gives evidence of a people's state of mind, their requirements, their resources, their knowledge, their emotions and their zeal. The architect is his people's and his epoch's mouth-piece. If the people of his day have no strong, clear and dominating enthusiasm he will, in all probability, give expression to such colorlessness, in terms of correspondingly colorless architecture. He will do what most architects are at present doing, and what most of us are at present satisfied with, i. e., compose rather than créaté. And hence there is small reason why we should hope for anything more than a vast increase of the present interminable acreage of city dwellings and business structures, uncountable parallelograms, called blocks, and uncountable parallelopipeds, also called blocks, shrouded, wherever wealth gathers, in veils of ironic soot. For the redeeming exceptions in this gray, urban world of solid geometry, where men chiefly congregate to live and die, the trained architect is to be thanked, together with the professional school in which he got his training. What I have been saying is strongly emphasized by a few finely clear sentences taken from Mr. R. A. Cram's "Report of the Committee on Education," A. I. A., published in the Architectural Record for February, 1912:

"In many of the great State Universities that are such an enormous power in this country, there are evidences of a movement towards the establishment of schools of architecture. Instead of giving this movement a general approval, let us rather urge efficient and comprehensive departments of Fine Arts, not for the benefit of specialists, but for the general student body."

And again:

"We cannot too strongly insist on the point that schools of architecture, however good, fail of their full effect unless the men they train find themselves when they graduate, in touch, not with scoffing or in-

different materialists, but with a people needing art to express a best that is really in them, and clamorous for artists of all kinds to do the work; not, in a word, with barbarians, but with civilized men."

For giving the professional architect so little popular encouragement; for having done, and still doing, so little to enlarge the group of those who can understand his present aims, and shall inspire his future efforts; in fine, for having neglected to create a body of masters and bachelors in powerful sympathy with, and highly enthusiastic about the useful and beautiful art of architecture, the colleges are much to be blamed. The lump cannot be raised without the leaven. They should furnish the leaven and they have not. There must always be the patron masses and the individual performers. The first must be generally informed and eager; the second, particularly informed and capable to execute. Both must have imagination. These are fixed terms in that formula the application of which alone results in works of permanent artistic value; such values as the Greece of Pericles and the France of St. Louis attained.

What we need is an architecturally enlightened people; i. e., one among whom the art of architecture is a truly popular subject. How far our colleges can go towards creating such condition cannot be said until they shall make a wide-spread and whole-hearted effort. That there is any other agent for making this grievously needed effort in the present circumstances and as our country is at present constituted, educationally speaking, cannot even be argued.

What People Enjoy in Pictures.

FRANK B. TABBELL, *Chicago.*

The address was given from brief notes and can be reported only in outline.

The speaker disclaimed all intention of answering the question, "What is Art?" Rather, his attempt was to catalogue the varieties of pleasure ex-

perienced by human beings in looking at pictures. These were grouped under six heads.

I. Pleasure in the recognition of things represented. This, a large element with children and unsophisticated persons generally, is comparatively unimportant with cultivated adults.

2. Pleasure aroused, as a result of previous associations, by the things represented; in short, "subject interest." This takes innumerable forms. It is enough to mention interest in human or superhuman persons and events and agreeable associations with landscape.

3. Pleasure in pictures as sources of information regarding the outer and inner life of individuals and peoples, whether near or remote.

4. Pleasure in the appreciation of the artist's skill.

5. Pleasure in the recognition of artistic kinship, i. e., of resemblance to the other work of a school or individual.

6. Pleasure in the contemplation of beautiful or otherwise captivating form and color.

It was not argued that all these kinds of pleasure are experienced by all persons or by any one person at a single instant. Different persons differ widely in their susceptibility to these different types of emotion. But it was urged that all the pleasures enumerated are respectable and all worthy of cultivation.

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*

A careful investigation* made by a committee of the College Art Association shows that of the total number of undergraduates in American universities and colleges there are less than 8 per cent who take one or more courses in art. At first thought it might be assumed that the remainder, namely over 92 per cent, are indifferent to the value of the study of art. Such an assumption would, of course, be incorrect, as it is well known that not all of these students have the opportunity to study art, however much they may desire to do so.

The total number of institutions that responded to the inquiry of the committee was 147. Of this number 82 offered courses in art, while 65 did not.

But even in institutions where art courses are offered, not all of the students in attendance may take advantage of the opportunity. Students in the various branches of Engineering, for example, can ordinarily take no such courses, as their programmes are completely filled so that the introduction of courses in art, for which they would, as a rule, receive no credit, is practically prohibited. The report of the committee shows that in the institutions where art courses are offered, but 61 per cent are free to take such courses, and that of the number to whom courses are open and available, the total number in all four classes (freshmen, sophomores, juniors and seniors) who take one or more courses during one academic year is about 17 per cent.

It is thus very evident that, partly because of lack of opportunity, and partly because of neglect of such opportunities as are offered, there are very few undergraduates who are brought under the influence of art instruction.

*The College Art Association of America: Report of a committee appointed to investigate the condition of art instruction in Colleges and Universities. School and Society. August 26, 1916.

This is a matter of the gravest concern to members of the College Art Association, and the question as to how the number may be increased may well occupy their attention.

Obviously, there are two ways of augmenting the number of undergraduate students who take art courses. First, by overcoming the indifference of that great body of students to whom art courses are already available, but to whom they make no appeal; second, by the introduction of art courses into the curricula of those institutions which, at present, do not offer them. These two remedies are interdependent. If there were a greater demand on the part of students for art courses the opportunities would be provided by the administrative boards of many of those institutions where such courses are now lacking; while, on the other hand, if the number of colleges offering courses were increased there would be a corresponding response on the part of the students.

It is doubtless true that on the part of the general public there is a great misconception as to the intimate relationship between art and life, and that this attitude of mind is reflected by that of both college administrative boards, faculties, and student bodies. One of the greatest of the opportunities for service that present themselves to the members of the College Art Association lies in an educational campaign directed to the public in general, and to the classes of persons above named in particular.

Indifference to the value of art study is by no means confined to the class of students immediately under our consideration. A committee of the American Institute of Architects, which has made some investigation into this matter, has reported that while the pupils in the lower grades of our public schools receive instruction in art, it appears that their opportunities diminish as they ascend through the various grades, and as they continue their studies in the higher institutions of learning. This is borne out by sta-

tistics derived from the official report of the work of the high schools of one of our large cities of the middle west. During the year 1915-16 there were 667 graduates of whom 79 took the art course. Of this number 78 were girls. Reduced to per centages it appears that of the total numbers of graduates, 11 per cent, who were girls, took the art course, while 15/100 of 1 per cent of a boy took the course. Without doubt we have here a reflection of the vocational ideas that have so largely shaped the policies of our educational administrators. Does there not also seem to be a grave mis-conception of the function of art when we find so great a divergence between the sexes in their selection of the Art Course?

Two methods are suggested by which the conditions pointed out may be remedied. First by raising the standards of art instruction, so that they will be more highly regarded by the public, educational authorities, and students alike. Second, by the dissemination among the public and especially that portion of it that is directly concerned with education, information that will lead to a better understanding of the universal and practical value of art study. To these ends this Association might well, for the present, direct its energies.

It is not here intended to discuss the question of the raising of standards, but a few suggestions as to the means of promoting a better general understanding of art and its value in life may here be made.

For the carrying out of a propaganda of this sort use will have to be made of printed matter, the preparation and distribution of which will demand the expenditure of a considerable sum of money.

The Association is entirely dependent upon membership dues for any funds that may be used for this purpose. Since the dues are small, and the membership is not large it would seem that either we must greatly increase the dues or the membership roll or both. To largely increase the dues would tend to ex-

clude those teachers to whom high dues would be burdensome, and since this is by no means desirable, it seems that the only method left would be to increase the membership, of which there are two classes which pay dues, namely, active and associate. Since the number of College Art teachers in the country who chiefly constitute the active membership is not large, the expansion of this class has its limits. We are reduced therefore to a consideration of methods of increasing the associate membership.

Now, there are certain classes of persons who are, or who should be directly interested in the increase of interest in art among college students, and from these it would be possible to draw for the desired enlargement of our roll of associate members.

There are numerous associations throughout the country whose purpose is the promotion of interest in and knowledge of art. Such associations are the groups of persons concerned with the various arts. One of these groups is the American Institute of Architects and as has been indicated above, this group is interested in this question, and has already made, and is still making, investigations with a view to finding means of stimulating interest in art among the general public, of which college students form, or should form, an influential section. The members of the Institute have very properly come to the conclusion that only by the improvement of the standard of taste in the general public can we hope for an improvement in the quality of American architecture. The architect like any other artist is dependent for his opportunities for the promotion of a better form of his art upon the general condition of art culture of the community at large. It is quite probable that among the great body of American architects there are several who would recognize the value to their profession of the development of artistic culture among college students, and who would gladly accept any opportunity that might be offered by the Association to aid in this work.

There are no persons more concerned with the development of a widespread public interest in art than are the directors of our Art Museums and Art Schools, and the men and women who compose their working staffs. We are fortunate in counting already in our active membership several such persons; but there are many others who know but little of the aims of the College Art Association, and but few who realize that their purpose and ours are identical.

Collectors of all kinds, of works of Art by their generosity in lending of their treasures for public exhibition, and by their gifts to Art Museums and other public institutions, have shown their faith in the great value of popular education in art. I do not refer only to those whose great wealth brings them prominently into public notice. There is a host of art lovers of more modest means who are always willing to aid in such movements for the public welfare.

If the association is willing to undertake such an educational campaign, other groups would naturally be included in the field of operations. To induce in some way an interest in our work among members of all these groups would greatly extend the effective work for which our body was organized. Of course, the most intensive part of the operations would be carried into the ranks of men and women composing our college administrative boards, faculties, and student bodies, especially those of the institutions where, at present, for lack of financial means or for other causes little or no attention is given to the study of art.

Standing, as we do, at the threshold of the great conflict, having made the decision to enter, it seems almost frivolous that we should give our attention to any other matter. Some of our number are already engaged in work more or less directly connected with the war, and the rest of us are ready at any time to do our part, wherever it may take us or whatever it may demand of us.

But while the conflict rages the work of the country must go on, and with it the education of the youth of the country.

Peace, whenever it may come, will bring in its train great changes, and some of them will affect the work of our educational institutions. The College Art Association would do well to anticipate these changes, and to make itself ready to meet whatever problems they may bring.

1:30 P. M.

Inspection of the buildings of the University of Cincinnati, particularly the Engineering Building and its Library with mural decorations by Mrs. Faig. Prof. and Mrs. Faig will receive the members in the Library.

3:00-5:00 P. M.

Mr. and Mrs. Charles P. Taft tender a reception and open their beautiful collections to the members of the Association.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on: "Non-Technical Laboratory Work for the Student of the History of Art."

Opened by

ROSSITER HOWARD, *South Dakota.*

Having just finished an hour of most successful laboratory work in the appreciation of culinary art, we may find an analogy helpful in our problems with the plastic arts. From the discussion last evening, I should judge that one of the speakers would have us become *gourmets* through practice in cooking; another, through the planning and serving of dinners. Doubtless the *chef* and the *maitre d'hotel* have for these things of fineness a perception which we laymen lack, for their interest is specialized; but most of us cannot afford the time for such training as theirs, and yet if we cannot judge a dinner as experts we may enjoy one.

In any case, is not altogether too much said and written about learning to judge art. I don't want to teach my students to judge art; I want to teach them to enjoy it. Judgment will come little by little. Taste, not expert criticism should be the aim of art courses for the layman.

So the aim was stated for me by our university president, and I believe he was right.

I trust I do not need to apologize if I make this talk personal, for I take it the superiority of my knowledge is not the excuse for my addressing you, but the fact that we may profitably compare our varying experiences.

The purpose that was given me, then, was appreciation. An important secondary purpose is an acquaintance with the development of civilization as shown in the history of art. It was with those two aims in mind that I began university teaching a year and a half ago. Certain that enjoyment was absolutely necessary to appreciation, I was prepared to make the course a "snap" if need be to make it pleasurable. Evidently the students had somewhat the same ideal, and many of them took the course expecting it to be easy.

I soon found I had a larger task on my hands,—that of developing in the students clear thought, clear expression, and the ability to co-ordinate the work of my department with their courses in history, literature, physics, and life in general. The students had no such habits, nor could I expect them to attain them through anything less than doing rather than looking, listening, and reading.

Last evening there were suggested two methods of doing,—one, drawing from nature, the other, designing,—which would cultivate intelligent seeing and feeling. As I understand it, the principle which underlies the effectiveness of those two methods is that of intelligent contemplation. The problem that confronted me, then, was to find a means of stimulating such contemplation without subjecting the student to the discouragement of struggling with inadequate technique. I should expect the teacher in an art academy to pooh-pooh at the idea of insuperable discouragement; but he is dealing with students of specialized interest. Most of us have few special art students,

and our greatest function is to create an interest where there has been none. I wish the teacher of art students could see some of the drawings of architectural detail made by some of my students. He would shrink from trying to inculcate a sense of beauty through drawing!

No. Drawing and design have an important place in the growth of appreciation, but I had to cultivate a sense of beauty in the majority, who have at first no special interest and who cannot and will not draw.

So I fell back on a method of inductive picture-study such as I learned from Dr. H. H. Powers in his classes in Boston some years ago—largely in the form of class discussion stimulated by questions. In talking of it once with an eminent art critic, he said, "Nonsense, they'll lie to you." Of course they do at first, but they catch each other at it and are soon shamed into sincerity. Only by such questioning can I hold a beginning class to contemplation of the pictures. When I lecture, if I am interesting they look at me, if not they look out of the window. That will do very well if the subject is historical or social, but not at all if it is critical.

Most important is the work done outside of class. Assigned readings are almost entirely for background, contemporary literature or biography. The "*Hora Novissima*" and the "*Stabat Mater*" give a feeling of the change from Romanesque to Gothic times as clearly as do the mosaics of Jacopo Torriti and the frescoes of Giotto. An intimate feeling of the thirteenth century is given in Paul Sabatier's "*Life of St. Francis of Assisi*," and a pleasurable acquaintance with the fourteenth century may be had through a little of Dante, Petrarch and Boccaccio.

Then for the outside laboratory work the students do a good deal of critical writing. At first of course they go to books, and string together phrases they do not thoroughly understand. But if a paper so written is read aloud in class and torn to pieces by the class, the blushing author learns better.

Next is sure to come the writing down of personal feelings and judgments, and the problem is to turn those feelings into thoughts. Class criticism is wonderfully helpful in such cases. Students who have ability gain a habit of precise expression, and a power to model their thoughts into sensitively expressed ideas. Indeed I don't know anything equal to the writing of art criticism to train the student in precision of English. The sciences afford no such training, for scientific English is seldom more than a complicated $a+b=c$. A fact is a fact, and that is all there is to it for most students of science, but art criticism requires a nicety of discrimination equal to that of the draughtsman or designer.

Facts and thoughts from books are worse than inadequate except as auxiliaries to the laboratory of actual experience with works of art. Because it is true that appreciation requires an active experience of art, the student must act and not merely look; but whether the action find expression in lines and colors or in words is immaterial as long as we are sure of discriminating and active contemplation.

Discussion by GEORGE B. ZUG, Dartmouth.

I am to speak of Art exhibitions in colleges or universities as laboratories for the study of the history of art, of the special uses of such exhibitions to undergraduates, and of some ways in which these exhibitions may serve the whole community.

In regard to the desirability of exhibitions in colleges, it may not be universally appreciated that the very size of our great municipal museums is discouraging and confusing, even fatiguing, to young people. Moreover, in many a city the public art gallery is so far from the university that the schedule of recitations makes it impossible for undergraduates to visit exhibitions often enough to derive full benefit. If the gallery is half or three-quarters of an hour away by trolley even the interested student probably visits a temporary exhibition but once or at most twice, whereas if

the exhibition is on the campus, undergraduates will drop in frequently and gain familiarity with the works of art.

Furthermore, accessibility of an exhibition makes it possible for Professors of Art, of Psychology, of History, and of English to assign technical exercises, problems or papers based on actual observation of the originals, exercises in drawing, painting or writing which cannot be solved by the use of the best reproductions.

During the past three years fourteen exhibitions have been held at Dartmouth College, eight of which were of etchings and engravings, and six of original paintings, sculpture and etchings. That colleges, such as Dartmouth, in isolated communities are not the only institutions which need temporary art exhibitions, is illustrated by the importance and success of exhibitions held in recent years in the Fogg Museum at Harvard. Here the instructors in the Department of Fine Arts have thought it worth while to hold selected exhibitions even though the Boston Museum of Fine Arts is just across the river. A professor of art in Washington University has told me he makes absolutely no use of the St. Louis Museum because it is too far removed from the University.

If the special exhibition is made a college affair and particularly if it has some features appealing to local pride, the students take a certain proprietary interest in it. The best illustration of the influence this local pride which I can give you is the success of the exhibition of artists associated with the colony at Cornish, N. H., which was held at Dartmouth College last year. As Cornish lies less than a score of miles south of Hanover, the seat of the College, these artists are in a sense our neighbors. Whereas, a complete exhibition of original etchings by Millet attracted 38 visitors in ten days, an average of less than four people a day, the exhibition of Cornish artists attracted 501 visitors in a single one of its eight days. To be sure,

one reason for this larger attendance was the central location of the building where the exhibition was held as well as the high quality of the work shown.

It was planned to have an exhibition at Dartmouth College this Spring, and a group of students voted on which of several they would prefer. The vote was overwhelmingly in favor of an exhibition of Boston artists. This I think may be explained by the fact that the majority of the students voting live within fifty miles of Boston. If the college exhibition takes advantage of such local interest, it will attract more students and therefore have a greater usefulness.

A professor of Greek once said to me that he thought most people are really interested only in contemporary literature. I am inclined to think that with most people an interest in art begins with an interest in contemporary art. Accordingly, in some of my smaller exhibitions I have interested the boys in the art of Daumier, by means of drawings of Boardman Robinson. From Daumier they were easily led to Delacroix, and the latter prepared for a study of Michael Angelo. In the same way, drawings of the cartoonist Cesare have been the means of opening up the subject of pictorial satire, and this has led to Daumier, to Goya, and to Hogarth.

Students are interested in the mechanics of art. They enjoy seeing the tools and studying the processes used in the making of etchings, engravings, lithographs and other prints. Colleges could attract more students to the subject of art by means of exhibitions of the materials and tools and stages in production of various kinds of prints, such as those in the New York Public Library on "How Etchings Are Made," "How Lithographs Are Made," "How Mezzotints Are Made," "The Making of a Wood Engraving," or "The Making of a Japanese Wood Block Print." Few professors would want all of these exhibitions, and perhaps none of us could secure material and prints for such complete displays as Mr. Weitenkampf has arranged.

But modest exhibitions on one or two of these lines would arouse a new interest among the students and and would cost a comparatively small sum. At least one such exhibition should be part of a permanent collection of every college art department.

One exhibition at Hanover consisted of 32 paintings and etchings by Everett L. Warner and 30 illustrations. The latter were chosen not in order to represent any special illustrators but to present selected examples of high quality of work in black and white of oil in full color, water color, charcoal, pen and ink, pencil and etching. Considerable interest was aroused in the class by assigning a paper which should compare and contrast the use of illustration in Harper's Scribner's and the Century and the use of illustration in the cheaper magazines, such as the Cosmopolitan and the Metropolitan. The best of the essays on this subject, which showed decided originality, was entitled, "The Big Three and the Proletariat." The advantage of this theme was that it lent a vital interest to the subject in that it had to do with the interpretation of contemporary life and especially that the work was based on the observation of originals and of the relation of their reproductions to the text. It was a subject therefore which could not be cribbed from books or articles.

Some of the best essays by undergraduates were published in the Boston Transcript and the Springfield Republican. The chief aim of a course in Fine Arts is *not* to furnish copy for metropolitan newspapers. It is to enhance the appreciation of art. The point is not only that these undergraduate essays were good enough to be accepted by newspaper editors, but also that they were the result of personal appreciation, of first-hand observation.

In regard to the uses to which college exhibitions are turned, I wish to speak first of what the instructor can give the students by means of lectures, personal explanations and gallery tours; and second, what the student can himself gain from such exhibitions.

The teacher has an opportunity to show such qualities and characteristics as do not appear adequately in any reproduction. For painting he can explain and actually show such things as tone, brush work, harmony of color and other qualities for different periods, and different groups within the same period. For instance, the handling of color and tone of impressionist pictures, of tonalist pictures and post-impressionist pictures. For sculpture of course there are qualities of color, modelling and patina which can be appreciated only in originals.

The direct appeal of originals is one explanation of the success of well selected art shows among undergraduates. Moreover, exhibitions make the student body feel as they never have the importance of the study of fine arts. The feeling of proprietorship of personal interest is encouraged by having the undergraduates perform actual work which brings its own reward in experience and appreciation. Students get valuable experience in the kind of manual labor done in museums; they unpack, hang, and repack paintings and sculpture; they make pedestals for sculpture, design labels and posters; they gain some knowledge of the problems of framing, hanging, and installation. A few also learn something of the business side of exhibitions: where and how to borrow pictures, selection of works of art for exhibition purposes, and matters of insurance.

Undergraduate correspondents have reported the exhibitions for city papers and for college publications. They have also shown competitive interest in writing essays for small money prizes. But perhaps one of the most happy results of the exhibitions has been their use by other departments. The professors of Psychology and of English composition have required themes based on direct observation of the originals. Accordingly, over 500 students in three departments had required exercises based on the works of art in one exhibition.

Thus far we have considered the art exhibition as a necessary supplement to courses in the history, theory, and criticism of art. The history of art as properly taught includes these three, and aims above all to enhance the understanding and appreciation of art. Courses in History of Art are unavailing unless presented with unflagging enthusiasm and sympathetic appreciation of the work of art as a work of art. They have little to do with dead facts, or gossip about artists, have much to do with the joy, the elation, the broadening view obtained from a wide and sympathetic acquaintance with original works of great art.

Familiarity with the best examples of various types of art should be the result of all teaching of the history of art, and for such work, as well as for courses in drawing and painting, the art exhibition in the college is absolutely essential to success in teaching.

One of the tasks for the College Art Association of America as a body and as individuals is to prove to college presidents and trustees the necessity and usefulness of art exhibitions on the campus. Moreover, temporary art exhibitions naturally become a step toward a permanent collection especially adapted to the undergraduate mind and experience, and to the courses offered in each college.

The Art exhibition serves also the whole community. The children of the town invariably show interest and find pleasure in the art exhibitions at Dartmouth College, and frequently return, bringing their parents. They come also in a body for explanation of the works of art by a member of the department. More than one instructor has said that the exhibitions organized by the department of Fine Arts gave him his first experience of important art exhibitions. All grades of instructors and all classes of students prove their appreciation by repeated visits, as do clerks in the village stores, letter-carriers, janitors, business men and their wives, as well as men and women from villages within a radius of fifty miles.

If art exhibitions in colleges are to have these and larger beneficial effects on the people of the college, the town, and the community, they must be kept of the highest order.

Discussion by EDITH R. ABBOTT, *Metropolitan Museum.*

In discussing this question, I have assumed that the term non-technical laboratory work may properly be applied to laboratory drawing in which the object has been to develop the power of observation, not to achieve technical proficiency. Professor Moore of Mount Holyoke says, "The term 'laboratory work,' borrowed from the sciences, is not a misnomer here. In science the laboratory forms the basis of theory; facts are observed, and by inductive and deductive reasoning general principles are from them affirmed. In a study of historical art, too, laboratory work is used as a method of close analysis. Such work should be not merely an accompaniment, but an organic part of the study of the history of art. Our purpose in its use is to enable the student to devote his attention for a time to one or another feature of a picture * * * the student tries, by drawing or modeling, to copy or suggest these points, and in so trying he is obliged to analyze them with a peculiar concentration that he would hardly attain by any other method."

This reveals an attitude differing fundamentally from that shown in the methods of a decade ago when "the question of art was often confused with a question of facts." The older teaching was encyclopedic, historical, and emotional; it failed in intellectual analysis, and lacked emphasis upon aesthetic qualities.

The teacher of the history of art has still to contend with survivals of the old attitude, and this will continue to be the case until the standards for training in this subject are maintained at an equal level with those in other departments of education. A teacher of history of art in a well-known school near New York came to me several times last year for advice, and finally she said quite frankly, "I really know very

little about art. There is not another subject that I should think of teaching with so inadequate a preparation." The fact that persons are teaching this subject who, according to their own statements, are so inadequately trained, is a challenge to those in the colleges and higher institutions. The belief is held today that the teaching of art must be scientific in method, and that it must give the student a realization of aesthetic values, and a knowledge of the language by means of which the artist expresses his thought. Baldwin Brown says, "The thought" (in art) "is so intimately bound up with the *expression* that the two are really one," and he adds "in so far as we may be able to disengage the thought from the *expression* it is not artistic thought."

The study of this form of expression, I believe, should not differ essentially from that of music or literature. The work itself must speak directly to the observer without any intermediary. The art student should be encouraged to make his own investigations and to draw his independent conclusions from analysis of the masterpiece itself. He may examine the structure of the picture in the same way that he would examine the structure of a symphony, he may look for the idioms of the painter or draughtsman and learn to recognize them as he would recognize the turns of speech which characterize the style of a great writer.

In any such analysis, I believe the use of drawing to be invaluable. With the student and beginner, drawing has the important advantage of holding the attention focused upon the object for an appreciable time. Dr. Denman Ross believes that the public might learn to distinguish excellence if its interest in one kind of thing could be maintained for any length of time. The beginner is too unpractised to know how to study a picture—his look is astonishingly superficial, and this he discovers for himself in laboratory study as numberless comments of students prove. The advantage of drawing is well stated in the following: "The habit

of using a pencil fixes the gaze a little longer on the subject in the direction of the form, which is the essential part, rather than on the accessories of history, the influence of other artists and other more or less true embroideries of the great fact that this picture is composed of beautiful and related masses. The very contrast between the onlooker's ignorant grasp and the artist's insight is thus slowly revealed and a deeper reverence for good lines and exquisite relations is built up.

Let us consider the advantage of laboratory drawing in the study of composition. Composition might be called the study of the interrelation of the parts. Baldwin Brown says, "The temptation to consider the parts in themselves rather than the effect of the parts in their relation to the whole, is to most people irresistible." The untrained eye finds the plan of composition difficult to decipher, and yet the artist has based his arrangement upon a carefully constructed scheme. Mr. Cox thought it worth while in his analysis of Veronese to draw a diagram in order to demonstrate the severe laws of balance upon which Veronese relied for his effects. It seems beyond question that the picture has a greater interest when this fundamental structure is understood, since it gives the clue to the whole complex scheme.

A similar analysis may be made a class exercise, the students being required to sketch from lantern slides the structure lines of simple compositions. A time limit of five or ten minutes may be set or the students may be left in uncertainty *when* the light will be extinguished. By this means they learn to think logically and to build up the "anatomy" of the picture in an organic fashion. Whatever may be the results on paper, the exercise necessitates concentration upon structure and upon logical development. College teachers of English have told me that the clear analysis shown in these drawings was exactly what they were trying to get in their work in English composition.

In the case of portraits or single figures the problem is one of placing on the canvas. Even persons whose profession brings them into direct touch with works of art have slight appreciation of this problem. This fact has recently been brought to my attention in a series of moving-picture films taken from an important collection of paintings. Not only was the original proportion of the picture altered in nearly every case, but in many instances all the unoccupied spaces had been cut away so that a figure or a head thrust itself from the screen shorn of all charm. The idea that space, as such, might play an essential part in the effect had been completely ignored. Here too, sketching is not only the most satisfactory method by which the study of the adaptation of pictorial elements to a given space may be pursued, but it is the only means by which the instructor can learn whether or not the student has grasped the meaning of space relations and the uncompromising character of the decorator's problem. His sketch will show whether he has seen the lovely arabesque of the early decorative painters, or has grasped the meaning of foreground as Dewing uses it. How much the ink blots that Professor Dow's students make from Corot or Harpignies serve to show beauty of space division and the happy proportion between mass and line when nature is singing in tune! We must not overlook the fact that the student who analyzes Corot should learn not only how to see Corot, but how to see nature as an artist sees her. It is Cicero, I believe, who says: "How many things invisible to us are seen by painters in shadows and projections."

Peculiarities of the individual artist may be studied with or without a pencil, but seeing is tremendously stimulated by the obligation to record—not in words, which are capable of many readings, but by a statement in line, tone, or color. Miss Alicia M. Keyes believes that "placing on paper even a caricature of what one sees helps towards insight." The use made of the

pencil by Holbein, Durer, or Rembrandt differs from that of Mr. Woodbury or Mr. Sargent, the study of these records of personality helps the student to "realize quality and to relegate the facts to the sub-structure of the facts' place in art."

Dr. Ross condemns the teaching of art which encourages students to identify schools or artists instead of giving them a criterion of excellence by which to know good work from bad. The method described above has the advantage of bringing one directly into the field of aesthetic discrimination, because it deals with problems of arrangement, and because it involves a constant comparison of the work of one artist with another, as well as with the student's unsuccessful attempts.

Furthermore, the student who is using this method is drawn into a "sympathetic kinship" with the master. He discovers how essential it is to get into the mood of the artist whose work he is attempting to understand. No slovenly mood will serve if one is to sketch from Botticelli's Dante drawings, nor will a laborious following of contours give the desired effect. "Drawing is a re-creative process that is both analytic and synthetic." The student must catch some of the warmth of the creative mind. Let him draw the flames of the Inferno or the tender grove in which Matilda bends to gather flowers, and he will understand why Vasari emphasized the virility of Botticelli's style. It is the expression of a state of mind and it is contagious. Drawing is a surer way than any other of reacting in one's own body to the attitude of *mind* as well as body depicted by the artist who lives in his work. Thus one may learn to read what Pliny calls the very thoughts of the artist.

To sum up:

1. Laboratory drawing holds the attention concentrated upon form rather than upon any extraneous interest or associated idea.

2. It facilitates the understanding of compositional problems with all the delicate adjustments of forms to space which they involve.

3. A more intimate acquaintance is gained with the expressive language of art, and the foundation is laid for the appreciation of "quality" so that in the final analysis one should be able not only to distinguish the line of this or that painter, but also "la ligne vivante" which characterizes great art.

Laboratory work is essentially a means to an end. For the student with artistic ability it can never become a substitute for real studio practice. But once initiated into this new world in which the senses play so large a part, the student experiences keen enjoyment, "and if perchance through this use of brush or pencil or modeling tool he finds awakening in himself a new interest in drawing or modeling not merely as an instrument by which to become better acquainted with the great artists, but also as an expressive medium of his own personality—what harm?"

SATURDAY, APRIL 7, 8:45-9:45 A. M.

Visit to Rookwood Pottery.

10:00 A. M.

Art Academy, Eden Park

Address of Welcome;

JAMES H. GEST, *Director Cincinnati Museum Association.*

A Discussion of the Function and Value of the Outline or Syllabus
In Teaching the History of Art.

ALFRED V. CHURCHILL, *Smith.*

I have been asked to speak on the use of syllabi and outlines, that is, the manifolded or printed outlines placed in the hands of individual students. I am not in position to do anything other than to describe my own experience and practice, but it is possible that something may be gained through free exchange of ideas concerning these and various other matters, and I am glad to open the subject in this way.

The outline which would seem to me most serviceable for introductory courses, differs from the generally accepted type. It is not, properly speaking, a "syllabus of lectures." It includes indeed a certain amount of material contained in the lectures, but it contains a still larger amount which is covered in the readings and research.

The real purpose of the outline is to present the course as a whole, in all its essential features. It forms an independent statement of the course in its entirety.

The outline is like a string for beads—or say rather a vertebral column, which supports and unites the members. The outline props up the course and brings together the lectures and the readings (the latter necessarily somewhat fragmentary, I find), shaping all the work into a single whole.

Such an outline would include, for the sake of proportion and completeness, somewhat *more subject matter than can be dealt with in one year*. It is hoped that the art study begun in college will continue through life, and that the outline, as well as the lecture notes and abstracts of readings, will be useful for further reading, for teaching, or perhaps for European travel. The class studies the whole outline, of course, but the teacher uses discretion in excusing students from "responsibility" for certain topics.

Acceding to the request of our president, I herewith submit specimens of my own efforts in outline making. The results are as little satisfactory as most of our strivings in the realm of the ideal. My willingness to sacrifice my natural feeling in this matter rests on the hope that next year there may be a general exchange, in this Association, of all available matter of this kind.

There are one or two points in connection with the samples herewith submitted that perhaps ought

to be explained:—1. The outline is *printed on one side only*. This is simply for the student's convenience in pasting in the notebook. 2. It is *illustrated*. Each important point made, or principle laid down, and each chief work of art studied in the course, is referred to by the catalog number of a reproduction from the "University Prints." In this way the student may be asked for a considerable amount of definite work at home, quite aside from his reading.

In closing it may be remarked that some instructors object to an outline on principle because it "steals your thunder." I have been at pains to avoid descriptions, detailed analyses, picturesque illustrations, anecdotes and biographical material. "The things the teacher would like to say" are not put into the outline. The essentials are presented in concentrated form, with a certain calculated bareness of statement. And yet, I have tried hard to make the outline readable, and even interesting to those who are seriously studying the subject.

Perhaps the outline contains more historical material than one would expect; teachers have sometimes asked why I put in so much. The answer is, "*To save time for art.*" One of the maladies of the modern class room is the absence of the feeling of leisure. By presenting our subject with proportion and completeness in outline, the teacher is left a certain degree of liberty, and a little time, *to clinch the essential point; to explain the point that is hard to understand; and to "say the interesting thing."*

The interesting example of a syllabus presented and distributed by Mr. Churchill is unfortunately too long to be printed here.

The Hunter-Artists of the Old Stone Age.

PHILIP VAN NESS MYERS.

During the last twenty years two important chapters have been added to the prehistoric story of man.

One of these chapters has been added by the discoveries in Crete, which have revealed the existence of a previously unsuspected civilization lying a thousand years and more back of the civilization of historic Greece and which have given us a new starting point for the history of Hellenic Culture.

The second chapter has been added by the astounding revelations of the engraved and painted grottoes, frequented by the cave-men of the Old Stone Age, in southern France and northern Spain. In some respects this chapter exceeds in interest and significance the one telling of the early Aegean civilization, since it takes us immeasurably farther back into prehistoric times. For the pictures on the walls of these caverns were made, as we have intimated, by men of the Old Stone Age. In comparison with them the paintings of the most primitive rock-tombs of ancient Egypt are of yesterday. In truth, it is these pictured grottoes of Europe, and not in the decorated tombs of the Nile-land nor on the lettered tablets of the old libraries of Babylonia, that we now read the earliest chapter of the history of our race. In these mystic caverns we have a revelation of what is probably the oldest phase of the long evolution of men that will ever be unveiled to us. It is this which lends such extraordinary interest to them—and is what led me, five years ago, to make a pilgrimage to the most important of the French caverns.

The grottoes whose walls and ceilings bear the remarkable etchings and paintings we are to examine are situated, as we have said, in southern France and northern Spain, which region was the center of the Paleolithic culture of which these drawings and frescoes preserved a record. The first of these mural paintings were discovered in 1879 in a cave named Altamira in northern Spain. One day in that year a Spanish gentleman, Sautuola by name, an amateur archaeologist, visited this cavern for the purpose of

making some excavations. His little daughter chanced to accompany him. Her small size and nimbleness enabled her to creep in under the low ceiling of the cavern. Soon her father's attention was attracted by the child's cries that there were images of beasts on the roof of the cave. Sr. Santuola with some difficulty crept in to where his little daughter was, and was amazed to see that the low vault of the cavern was covered with great polychrome frescoes of various animals, among which he could easily make out horses and bison. The following year, 1880, Sautuola published a description of the pictures. The announcement of the discovery and the attribution of the work to men of the Old Stone Age created a vast sensation. Great crowds of the curious and of the learned visited the cavern. The columns of the journals of the day were filled with controversial discussions of the astonishing discoveries. For the antiquity of the drawings and paintings was at once challenged by several anthropologists and antiquarians who declared them to be of no great age—probably the work of some "nature-faker," some "modern Apelles," who had amused himself during idle hours with this diversion. In a word, the claim that was made for the immense age of the paintings, in view of the brilliancy of the colors and of the wonderful perfection of the art, was simply unbelievable.

✓ The result of this skepticism was that the discovery of the Altamira paintings was forgotten, and for fifteen years the matter was buried in oblivion. Then in 1895 there was discovered in a French grotto, named La Mouthe, in the Dordogne department, wall *engravings* of mammoths and other animals. This recalled to memory the long forgotten frescoes of Altamira. Then in 1901, only sixteen years ago, another French cavern, known as Font-de-Gaume, was found with *paintings* on its walls similar to those of the Spanish cavern. The great age of these was estab-

lished beyond possibility of doubt. Skepticism respecting the genuineness of the Spanish frescoes now gave place to conviction of their high antiquity and of their significance for the history of art and the conditions of human life in Europe at an age immensely remote.

In 1902 two noted archaeologists, M. Breuil and Cartailhac, were commissioned by L'Academie des Inscriptions to examine critically the Spanish cavern. Cartailhac was one of those who, on the first announcement of the discovery, had denied the authenticity of the frescoes. Convinced now of the high antiquity of the pictures he published a confession of his earlier error under the caption, "My Crime as a Skeptic."

All doubt as to the nature and value of the pictures having been removed, a systematic search for new ornamented caverns was begun, with the result of the discovery, before the outbreak of the great war, in the south of France and the north of Spain of above thirty ornamented grottoes.

Since 1902 copies by means of tracings, sketching and photographing have been made of all the drawings engraving and paintings on the walls of the chief caverns and costly publications are making the discoveries known to all the world. The most important of the French caverns have been acquired either through gift or by purchase by the French government and can now be visited only under the guidance of a care-taker.

First, a word respecting the grottoes themselves. Those in France are mostly narrow subterranean water channels worn by ancient underground tributaries of the rivers of the country. They vary in length from a few hundred to two thousand or more feet. Being now often partly filled with deposits of earth, with falls of rocks, and almost choked in places by stalactites, these caverns can be explored only with

difficulty. In places the passage-way is so narrow that a person can just squeeze through, and then again the roof hangs so low that he can proceed only by bending almost double. Of course not a ray of sunlight ever penetrates the deep recesses of these grottoes. The visitor picks his way by the dim light of a candle or lantern.

And now a word regarding the evidence for the high antiquity of these drawings and frescoes. The men who made the pictures lived at the entrances of the ornamented caves or beneath the shelter of neighboring overhanging cliffs, and left great heaps of refuse in front of these shelters, or on the floor of the caverns. In these deposits are found the rude tools and weapons of these troglodytes. Invariably these are of the *Old Stone Age* types. The deposits belong incontrovertibly to that remote period of prehistoric times. But the pictures are anterior to or at least contemporary with these deposits, for in some cases the pictures are found on portions of the wall covered by the deposits containing these palaeolithic implements.

Again, in many cases the drawings are partly covered with a thick stalactic incrustation, which witnesses to their great age. Still again, the art of these caverns is the well-known Palaeolithic mobile art represented by the engravings or etchings on pebbles and on pieces of bone, horn, and ivory which have been accumulating in our museums during the past fifty years and more. It is Palaeolithic and not Neolithic art.

Furthermore, the animals depicted in this mural art—The long-haired mammoth, the two-horned rhinoceros, the bison, the reindeer, the cave bear, the cave lion, the giant deer, the musk sheep—constitute the distinctive fauna of the Old Stone Age. These representations of them could have been made—the evidence of this is in the pictures themselves—only by

keen-eyed men who had seen the living animals and studied every posture and habit of the creatures.

[Mr. Myers showed a beautiful series of colored slides of the paintings. It has been found impracticable to reproduce the colored plates here. Therefore the discussion of these slides is omitted.]

Dr. Osborn calls the men who painted these pictures the "Palaeolithic Greeks."* The race was one, he declares, "more highly endowed with artistic sense and ability than any uncivilized race which has ever been discovered." The anthropologist Arthur Keith pronounces the race "one of the finest races the world has ever seen."

Dr. Osborn thinks the race developed in Asia, and came into Europe about 25,000 years ago by way of North Africa—the path followed later, but still in prehistoric times, by the Mediterranean Race, and in historic times by the Arabs.

Something now as to how the frescoes were made. The material used, the mode of its preparation, and the manner of its application.

The red and yellow colors, which are the tints most largely used, are mineral pigments and were derived from the red and yellow ocher with which the regions of the caverns abound. Sometimes the material was used in the form of crayons. Many pieces of crayon have been found in the caverns, often with the ends worn by use. Sometimes the ocher was reduced to a powder by crushing. Abundant traces of the powdered ocher are found in the deposits of the caves occupied by the men of that age. Small quantities have been found in bones or horns used as color tubes. The powder was mixed with the marrow or fat of animals. Flat stones or the shells of bivalves served as palettes. These have been found with the colors still upon them. The paint was applied sometimes with

*Osborn, *Men of the Old Stone Age*, p. 300.

the finger, and sometimes with a brush, as a careful examination of the picture discloses.

The work was done by the light of torches or lamps, for the figures, as we have seen, are for the most part hidden in the recesses of the caverns where not a ray of the light of day has ever penetrated. That lamps were sometimes used we know, for several stone lamps have been found. The fat of animals served as oil, as is the case among the Eskimo today. It is probable that the pictures were made by a class or caste—like the Shamans or Medicine Men of existing savage tribes.

The grounds of this supposition will appear as we now seek an answer to the question, Why were these pictures made? for we cannot suppose them to be merely the expression of an art impulse—of art for art's sake. They were not merely decorative. Their position in the absolutely dark and almost inaccessible recesses of the grottoes, sometimes on ceilings where they can be seen only by the observer assuming a painful position on his back negatives such a supposition. We must assume the caverns where they are found to have been sacred places, and the pictures to be the expression of some superstitious or religious beliefs of the men who made them. Such is always the dominant motive in the art of primitive or savage man.

Speaking of the ruling motive in the decoration of pottery, the anthropologist A. H. Keane (*Man Past and Present*, p. 403) says: "To elaborately decorate a vessel without introducing a religious symbol, was to the ancient potter an impossibility. . . . So it was with the Van Eycks, the Giottoes, and others before pictorial art became divorced from religion in Italy and the Low Countries." Now we may be quite sure that pictorial art in the Palaeolithic Age had not yet been divorced from religion or from what with savage man corresponds to religion, namely, totemism and magic. It is in this direction doubtless that we must look for

an explanation of the mysteries of the ornamented caverns of the European troglodytes.

But before looking in this direction for light, we must first get rid of the very natural idea that the man who made such pictures as we have been viewing must have been men of a high degree of culture. "We imagine," say the authors of *La Cavern d'Altamira* (p. 146), "that if we could have visited the troglodytes who made these pictures we should look upon a civilization refined, luxurious and of an elevated order. This is an illusion which comparative ethnology causes to disappear." And comparative ethnology, which here means the comparison of the art of the European troglodytes with that of existing savages, causes the illusion to vanish because it reveals the fact that a high degree of artistic talent may and often does co-exist with a very primitive culture. The Bushmen of South Africa, perhaps the lowest in culture of all existing savages, are surprisingly good artists. (Here is a specimen of their work. These figures form part of a fresco on the walls of a cavern in Basoutoland. They are painted in black, white and red colors. Of course the work is not comparable to that of the European troglodytes, yet it is sufficiently good to dispell the illusion that considerable skill in drawing and painting implies a high degree of general culture.)

Freed from all illusions respecting the degree of culture the cave men of Europe had attained, and assuming them to have been on a very low level of culture, we shall by studying the conceptions and practices of existing semi-barbaric races, probably discover what ideas and beliefs supplied the motives which created the art of the pictured caves of France and Spain.

We have suggested that the totemism and magic of existing races might hold the key to the solution of the mysteries of our Palaeolithic caverns. Now among our Northwest Indians we find something analogous

2
to what we have seen on the walls at Font-de-Gaume and Altamira. The familiar totem poles of the Alaskan natives may be regarded as merely a different expression of those primitive conceptions which covered with engravings and paintings the walls of the caverns of Europe. The pictures may be explained as totems. And this is the explanation given by some scholars. "I do not hesitate to recognize in this singular school of animal painters," says the archaeologist Salomon Reinach, referring to the pictures of the French and Spanish caverns, "adepts of primitive totemism" (*Repertoire de l'art Quaternaire*, p. XXIX).

The Eskimos, whom some anthropologists believe to be the direct descendants of the European troglodytes—they conceive them to have followed the migrating reindeer and mammoth towards the northeast into Siberia and across Behring Straits into North America—these people of the far North, some of whom are still in the Neolithic stage of culture, paint with red ochre pictures of the reindeer, seal and walrus, with the belief that the magical influence of these pictures will put the animals in their power and give them success in the hunt.

All savages have similar superstitious beliefs. They do not like to have their pictures taken because they think the possession of such pictures by another gives that person power over them. So the Alaskan Indian carries the image of the seal or whale he hunts on his weapon in the belief that this will carry the weapon straight to its victim.

The Australians think to cause the animal they pursue to increase in number by performing certain ritual ceremonies around a picture of the animal drawn on the ground.

These same savages also paint in the dark recesses of caves, pictures of the game they hunt. These caves are tabu to women and to the uninitiated, who must not look upon the pictures on pain of death.

The Bushmen also have sacred caves the walls of which bear the totems of their chiefs, and here they meet before setting out on a great hunt (*La Caverne d'Altamira*, p. 239).

Beliefs and practices among the Zuni Indians also illuminate our subject. "These people," we quote now M. Capitan, "practice painting the figures of animals on the walls of their sacred houses. Those which serve the association of hunters are the theatre of ceremonies before the animal figures, in which the gods are invoked in order to obtain power over the game before the hunt, or in which they are thanked for success obtained" (*La Caverne d'Altamira*, p. 116).

In the Snake Dance of the semi-civilized Hopi Indians of Arizona, we meet with similar conceptions and practices. In an article in the Outlook for October, 1913, Ex-President Theodore Roosevelt gives an interesting account of this ritual dance. He says: "The snake dance and antelope dance, which we had come to see, are not only interesting as relics of an almost inconceivably remote and savage past—analagous to the past wherein our own ancestors once dwelt—but also represent a mystic symbolism which has in it elements that are ennobling and not debasing. These dances are prayers or invocations for rain, the crowning blessing in this dry land."

(As a part of these ceremonies there are ground or wall paintings. Here is a so-called sand-painting. It is made on the ground of various colored sands. It is a prayer for rain. Here are the thunder clouds and the rainbow. Here the rain-gods, holding the lightning, tipped with rain-clouds. The other symbols represent flowers, water-birds and all the things that rain will bring forth.)

"As a former great chief at Washington,"—we resume here our quotation from ex-President Roosevelt,—"I was admitted to the sacred room, . . . the *Kiva*, in which the chosen priests had for a fort-

night been getting ready for the sacred dance. . . . Entrance to the house, which was sunk in the rock, was through a hole in the roof . . . Below was a room perhaps fifteen feet by twenty-five. At the farther end of the room was the altar; the rude picture of a coyote was painted on the floor, and on the four sides paintings of snakes." Then, after speaking of the mystic worship of the priests in the gray twilight of the semi-subterranean painted temple, the writer adds this reflection: "The ritual and the soul-needs it met, and the symbolism and the dark savagery, were all relics of an ages-vanished past, survivals of an elder world."

Comparative ethnology then justifies us in assuming that the pictures of the painted caves of our European troglodytes were made by men in the stage of culture represented today by the Alaskans, the Eskimos, and the pueblo Indian tribes of Arizona and New Mexico; that their ornamented caverns were sacred places; that the pictures had a magical purpose; that the ritual ceremonies which we may believe were performed before them, like the mystic ritual in the painted temple of the Hopi Indians, were prayers or invocations for increase of game or for success in the hunt—blessings to these hunter-men, like the blessing of rain to the agricultural Indians of the dry lands of Arizona.

This interpretation forms one of the several explanations which have been offered why the pictures were hidden in the deepest recesses of the caves: "In order," said Abbé Breuil, "to render more complete that species of moral proprietorship which he imagined he had acquired, the hunter-artist drew his precious figures in the obscurest depths of the grottoes the vestibule of which formed his dwelling" (*La Caverne-de-Font-de-Gaume*, p. 15).

That this is probably a correct interpretation of the dominant purpose of the pictures seems to be con-

firmed by the discovery of a considerable number of figures transfigured by arrows or darts. This appears to indicate the use of a species of magic which as a survival in civilization is known as black magic, in which injury is sought to be done an enemy by inflicting the desired injury upon an image of the victim.

Still more interesting than the relationship of the magic art of Palaeolithic man to the like art of the backward races of today, is its relationship to the art of the earliest civilization of the ancient world of history. In the Valley of the Nile, six thousand years ago, the Egyptian artists engraved or painted upon the walls of grotto-tombs images of the things which the dead were supposed to have need of in the after life in the belief that prayers or magical incantations performed before them would turn them into the real objects which they represented. This is magic pure and simple. It is in essence the same magic as we meet with in the pictured caverns of Palaeolithic man. Was it in Egyptian civilization a survival from a long-vanished primitive culture, like that survival of the Snake Dance in the semi-barbaric culture of the Hopi Indians?

We believe it was. Thus is all history illuminated by the light which streams from the marvelous frescoes of the Old Stone Age grottoes of Europe. As the authors of *La Caverne d'Altamira* write: "The page of our local and prehistoric archaeology is transformed into a world view, and the interest of the subject imposes itself on all ethnographers, artists, philosophers, and historians, for the depths of these painted and sculptured caverns of our troglodytes are truly a chapter in the history of the human spirit" (*La Caverne d'Altamira*, p. 243).

The McLeager in the Fogg Museum and Related Works in America.
GEORGE H. CHASE, *Harvard*.

The Fogg Museum at Cambridge has recently acquired two heads in the style of Scopas, which, with

the copy of the Meleager, loaned to the Museum in 1899, gives us in our small collection of ancient marbles three monuments to illustrate the work of this important master of the fourth century. It seemed to me, therefore, that it would be worth while to present the new accessions to the members of the Association and to try to bring them into relation with other similar works in this country.

It is less than forty years ago that the excavations of the French School at Piali in Arcadia, within the limits of the ancient city of Tegea, brought to light some battered fragments of the pedimental groups of the temple of Athena Alea and laid the foundations of all modern study of Scopas. The most important of the fragments were two human heads and the head of a boar, which, in spite of their mutilation, were sufficient to suggest the quality of the master, ranked in antiquity with Praxiteles and Lysippus as one of the great sculptors of the fourth century. Critics at once pointed out that here was the work of a sculptor who was almost the exact antithesis of Praxiteles. The square head, the sharp turn of the head upon the neck, the round, wide-open eyes, with their strongly emphasized lids and upward gaze, above all the heavy roll of flesh above the outer corners of the eyes were quickly emphasized as evidence of ideals quite the opposite of those expressed in the dreamy, contemplative heads of the Hermes and other Praxitelean works. It was noted, too, that the lips, in the heads from Tegea, had evidently been open so as to show the teeth, and the nostrils dilated, further emphasizing the impression that the figures had been represented under stress of strong emotion. The catch-phrase "intensity of expression" was soon struck out and taken up as the label of Scopasian style.

More recent researches at the site of the temple of Athena Alea have resulted in the discovery of further fragments from the pediments, but have not greatly

changed the inferences made on the basis of the first discoveries. It is these two heads, after all, to which we go back again and again to test the attributions that are made to Scopas and his followers.

Of such attributions there has been no lack; and if I venture to add to the list of attributed works, I do so in the knowledge and with the hope that you will not hesitate to criticize any ideas that I may advance.

Among all the works that have been attributed to Scopas himself, none has been more generally accepted than a standing figure of Meleager, of which the example in Cambridge is in some respects, I venture to think, the best copy. The most famous example is the Vatican Meleager, an almost perfectly preserved Roman copy of the bronze original in which the Scopasian traits have been largely slurred over and lost through the intervention of the copyist, but which gives an excellent idea of the alert, vigorous pose. The awkward drapery is very surely an addition of the copyist's, introduced, probably, as a means of gaining additional support. In this respect, the much-restored copy in Berlin no doubt comes nearer to the original, though in most other ways it is of little value. The best copy of the head is often thought to be that in the garden of the Villa Medici in Rome. It is placed on a slender body, with which it obviously has no connection, and splendidly set up under an arbor, as an ancient statue should be placed, in full sunlight, not in the diffused light of a museum.

The Fogg Meleager Fig. 1 creates, at first sight, a less favorable impression than the Vatican copy. It is little more than a head and torso, for although several other fragments were found when the statute was discovered at San Marinella near Rome in 1895, only a bit of the left arm could be attached to the larger pieces. But though far from complete, it seems to me to give a better impression of the style of the original than any of the other copies. What is most striking in

this example is the vigorous handling of the marble, which in places amounts almost to harshness. There is no slurring over of details of anatomy, no softening of the expression anywhere. A comparison with the Medici head is especially instructive. Placed beside the Fogg Museum example, the Medici head, with its full, rounded lips, its longer, narrower eyes, seems almost sentimental. In side view, there is a similar contrast. In the Fogg Museum figure, the deep sinking of the inner corner of the eye, the deep, irregular grooves in which the marble is cut to suggest the disordered hair, the prominent bony structure of the skull, all produce an effect of almost brutal strength, which is lacking in the softer treatment of the Medici head. One may like the Medici head better, but if we judge by the heads from Tegea, it was just this vigorous treatment that was most characteristic of Scopas. Because of this quality, it has sometimes been thought that the Fogg Museum copy is a Greek work of the fourth century, almost contemporary with the original itself. In view of the finding-place, however, it seems to me more probably a work of the Roman period, but the work of a copyist of much more than ordinary skill, one who had the ability to reproduce very closely the quality of the original. It is a curious fact that the statue was found less than a hundred yards from the spot where the Berlin Meleager was discovered fifty-seven years before.

Neither of the two recent acquisitions of the Museum rivals the Meleager, though both are not without interest. The first, a mutilated head, Fig. 2, was received in 1913 as a gift from Mr. E. P. Warren. Owing to the loss of the whole lower portion of the face, the problem of exhibiting the head has considerably exercised the Directors of the Museum. Since this photograph was taken, the plaster support has been considerably cut down, to the great advantage of the appearance of the fragment. That it bears a close relationship to Scopas seems clear from the round,

wide-open eyes, with their strongly emphasized lids, and from the modelling of the forehead, with the roll of flesh over the outer corner of the eyes. The deep cutting of the hair is similar in many ways to the treatment of the hair in the Fogg Meleager. The workmanship is remarkably crisp and fresh, and justifies us in assigning the head to a fourth century sculptor, an immediate and close follower of Scopas.

The second head, Fig. 3, in the Fogg Museum was acquired in 1915. It was brought with a part of the Van Rensselaer Fund, received in 1913 for the purchase of objects for the Collection of Classical Antiquities. Here again, in spite of great mutilation, many Scopasian qualities are evident,—above all, the square skull, the round eyes, the open lips, the distended nostrils. The surface has been badly injured almost everywhere, but even if all possible allowances are made, the workmanship appears inferior to that of the Warren head. It seems to me, however, to suggest a Greek master, rather than a copyist of the Roman period. On this basis, I am inclined to date it in the third century, B. C., and to regard it as the work of an imitator of Scopas in this later period.

Among other works in America which reflect the style of Scopas, the two with which I am most familiar are two heads in the Museum of Fine Arts in Boston. One, which has been in the Museum since 1897, is a head of Heracles, almost perfectly preserved except for the nose, which has been restored in plaster. The Scopasian character of this head is obvious at a glance, though some of the characteristic traits have been "toned down," as so often happens in the work of copyists. That it is a copy is proved by the existence of several replicas. One is tempted to suggest that this series of works is based on the Heracles by Scopas which Pausanias saw in the Gymnasium of Sicyon (Paus. 2, 10, 1), but the existence of other types of Heracles which exhibit Scopasian qualities

makes certainty impossible. The Boston head has sometimes been thought to be a work of the fourth century, but it seems to me to be rather a product of the Roman age, made by a copyist of more than ordinary ability.

The other Scopasian head in Boston, which has been in the Museum since 1901, presents an interesting problem. It represents a boy, or, at least, a very young man. In some ways, it shows closer similarities to the heads from Tegea than any of the works that we have considered. The sharp turn of the head to the right, the upward gaze, and the deeply shadowed eyes combine to produce an effect of pathos which at once recalls the heads from the pediment. The nostrils are dilated, the lips open. Yet other qualities suggest that other influences, too, have been at work. The face tapers decidedly towards the chin, the eyes are comparatively long and narrow, the hair is sketchily rendered,—traits which suggest the manner of Praxiteles, rather than that of his older contemporary. All this points to an eclectic sculptor, probably of the end of the fourth or the beginning of the third century, B. C., and to this date I am inclined to assign the work.

Finally, in the *American Journal of Archaeology* for 1909, pp. 151-157, Professor Bates, of the University of Pennsylvania, published a head of Heracles, which is said to have been found at Sparta in 1908. It was afterwards loaned for a time by the owner, Mrs. John Newbold Hazard, of Peacedale, R. I., to the Museum of Fine Arts, where I had the pleasure of seeing it. Professor Bates recognized the Scopasian qualities in the work, and argued that "it is probably a very good copy of a lost work of Scopas." More recently Dr. Caskey, of the Museum of Fine Arts, has pointed out that here, too, another influence than that of Scopas is discernible, that "the shape of the lips, the rendering of the flesh on either side of

the mouth, and the dimple in the chin can be closely paralleled in heads which are to be assigned with certainty to Praxiteles or his school." To this one might also add the long and narrow eyes, which have little of the Scopasian quality, but produce, as Professor Bates himself argued, an expression of earnestness rather than of intensity. Here again, therefore, we seem to be dealing with an eclectic work, which, although it shows the influence of Scopas, can hardly be associated directly with the sculptor or his school. I am inclined to agree with Dr. Caskey in dating it in the later years of the fourth century.

In American collections, then, we have at least six works that show the influence of one of the six great sculptors of Greece. No doubt there are others. Indeed, one of my purposes in presenting this series was that I might hear of other examples and receive suggestions about the works that I have mentioned. But I had another motive also. It seems to me that we teachers of the history of art do not always make full use of original materials which lie ready to our hands if we will but use them. We Americans, as a nation, are not usually charged with excessive modesty; we are generally thought to err in the opposite direction. But do we not, habitually, underrate the wealth of our museums and collections? Do we not too often give the impression to our classes that, so far as works of art are concerned, there is not much to be seen in America? No one, of course, would argue that any of our American museums and private collections as yet rivals the famous collections of Europe, except in rare cases and for special classes of monuments. But with the wonderful growth of museums and the museum idea which we have witnessed in this country in recent years, it is certainly true that many phases of the history of art and the characteristics of many artists can be perfectly well shown by means of original works which the student

can see without the necessity of foreign travel. And we all know from experience the thrill which the student feels when he stands before an original monument and realizes that it is "the real thing," not a plaster cast or a photograph. One way, surely, in which we can help the cause of art in America is to encourage our students to cultivate the museum habit and to make them realize that they need not wait until they can travel abroad before they can expect to see original works and even masterpieces.

Committee Reports.

The Committee on time and place recommended that the next annual meeting be held in the Metropolitan Museum, New York City during the Easter Holidays, 1918. The report was adopted.

Appropriate resolutions were adopted expressing the thanks of the Association to those whose efforts had made this meeting a success.

In accordance with the report of the Committee on nominations the following officers were elected:

PRESIDENT: JOHN PICKARD, *University of Missouri, Columbia, Mo.*

VICE PRESIDENT: GEORGE H. CHASE, *Harvard University, Cambridge, Mass.*

SECRETARY AND TREASURER: CHARLES F. KELLEY, *Ohio State University, Columbus, Ohio.*

Directors:

EDITH R. ABBOTT, *Metropolitan Museum.*

HOLMES SMITH, *Washington University.*

**COLLEGE ART ASSOCIATION OF AMERICA
CONSTITUTION**

As amended at Buffalo 1915.

ARTICLE I.—Name.

This association shall be known as the College Art Association of America.

ARTICLE II.—Purpose.

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—Membership.

Section 1. Membership in this association is of two kinds:—Active and Associate.

Section 2. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing and all who are engaged in educational work on the staff of any museum or art gallery of recognized standing are eligible for active membership.

Section 3. Associate Membership. All persons interested in the object of this Association are eligible for associate membership.

Section 4. Election of Members. Any eligible person may become an active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member, and the payment of the annual dues.

Section 5. Duties and Privileges of Members. Active members have the full and unlimited privileges of the Association. Associate members have the privilege of attendance at all meetings of the Association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—Officers.

Section 1. Officers and Terms of Office. The officers of this Association shall be chosen from the active membership and shall consist of a President, a Vice-President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose terms of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

Section 2. Nomination of Officers. A nominating committee, composed of three members, shall present nominations for all officers. Other nominations may be made from the floor.

Section 3. Election of Officers. All officers shall be elected by a majority vote of the active members of the association present at the meeting at which the election is held.

ARTICLE V. Duties of Officers.

Section 1. Duties of President. The President of the Association shall preside at all meetings of the Association and of the

Executive Board, shall appoint committees and shall perform such other duties as the Executive Board may assign to him. In his absence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer. In the event of the death or resignation of the President, the Vice-President shall succeed to the office of President.

Section 2. Duties of the Secretary. The Secretary shall keep the records of the Association and perform such other duties as the Executive Board may assign to him.

Section 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the Association, subject to the rules of the Executive Board.

Section 4. Executive Board. The Executive Board shall have charge of the general interests of the Association, shall call regular and special meetings of the Association, appropriate money, and in general possess the governing power in the Association except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

Section 5. Quorum of Executive Board.

Five members shall constitute a quorum of the Executive Board and a majority vote of those in attendance shall control its decisions.

Section 6. Quorum of the Association.

Ten members shall constitute a quorum of the Association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS.

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the Association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS

Adopted at Pittsburg, December 28, 1912.

I.

A member not paying his dues for two years shall be dropped from the Association.

II.

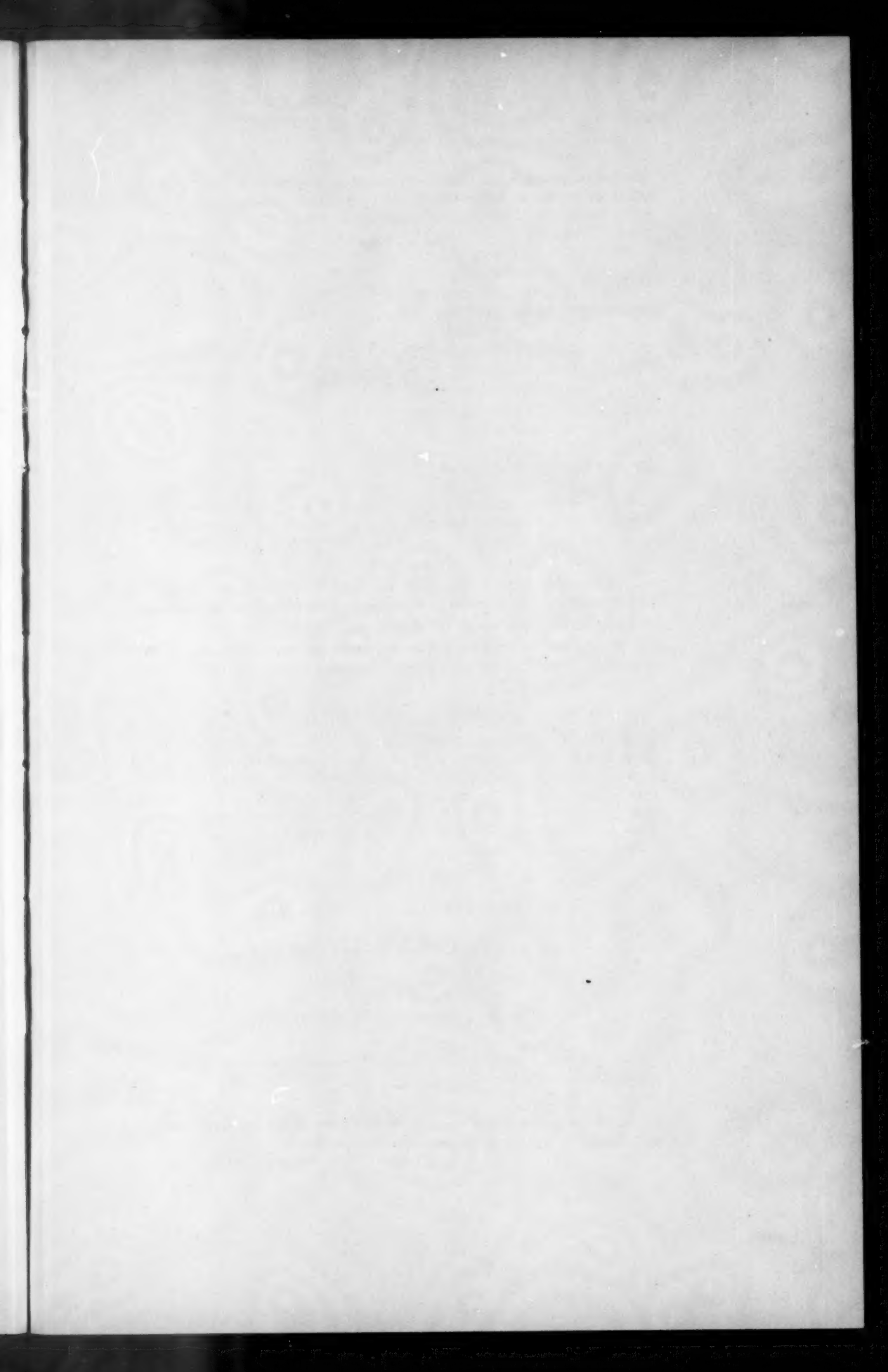
The dues of members shall be three dollars a year.

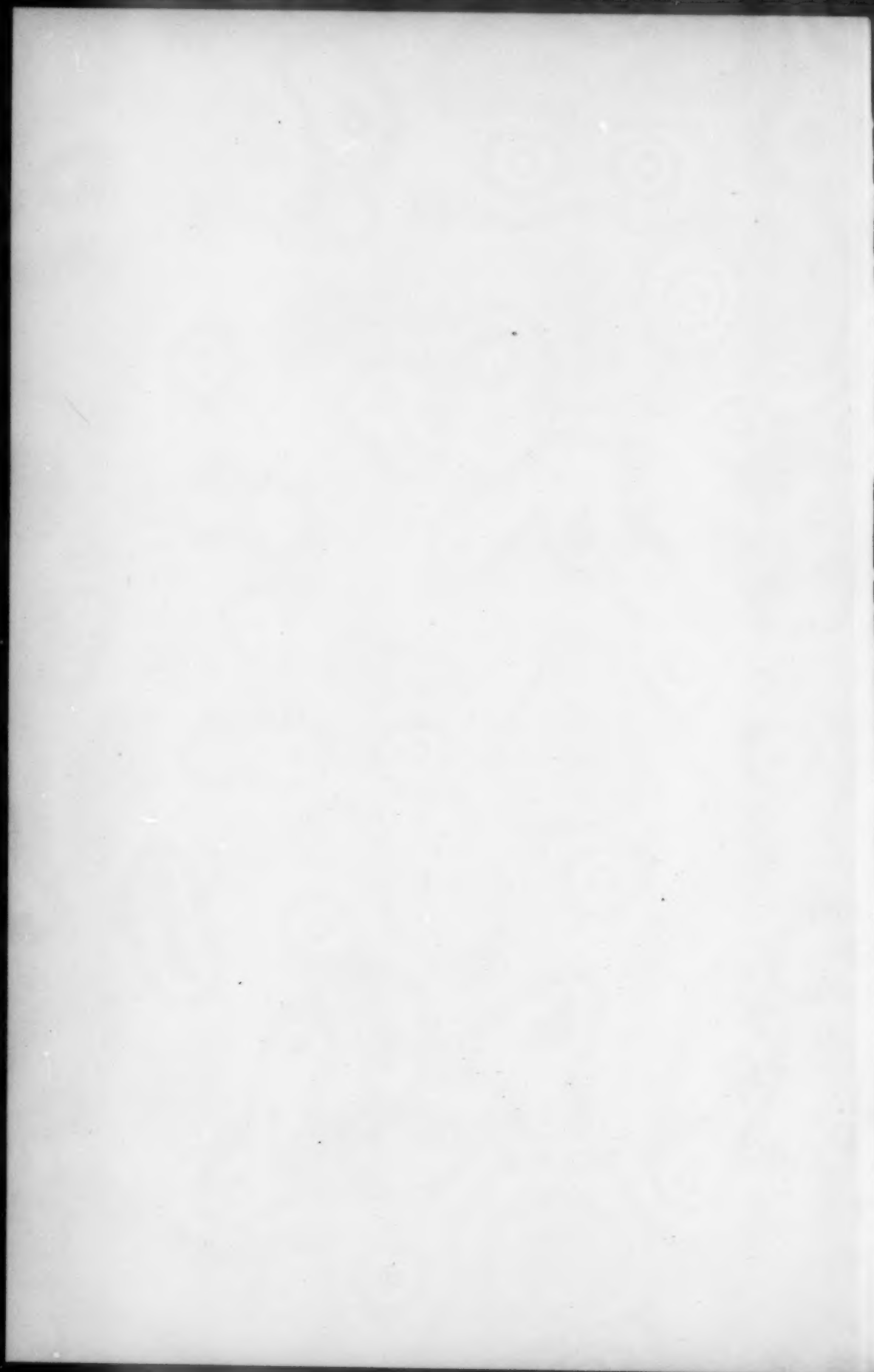
III.

An auditing committee of two shall be appointed at each meeting of the Association.

IV.

All bills of the Association shall be approved by the President and Treasurer of the Association before payment.





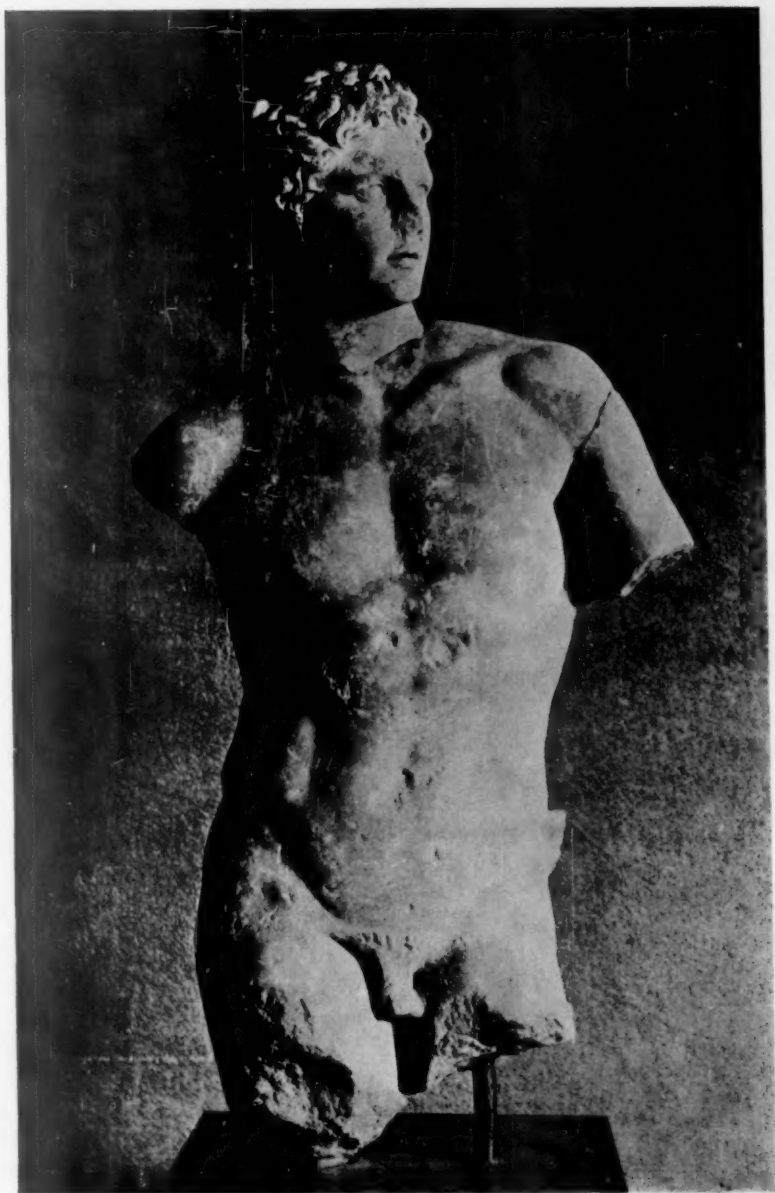


Figure 1.—FOGG MELEAGER.

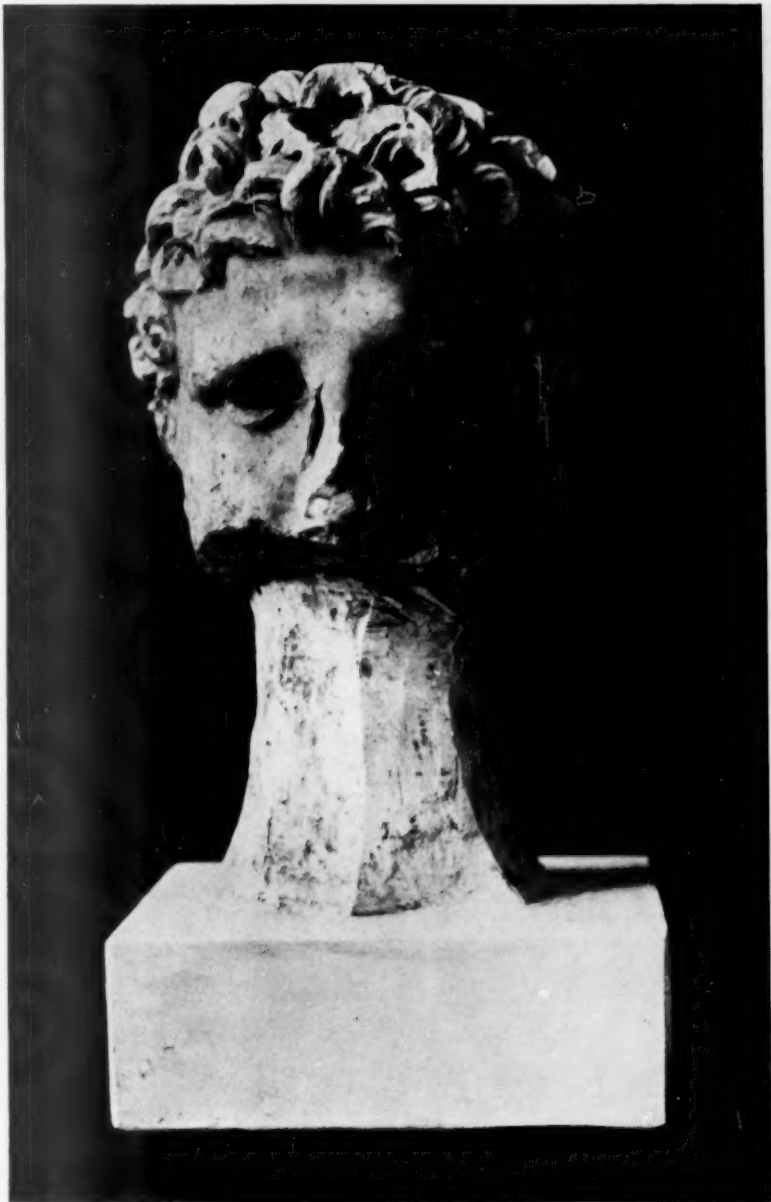


Figure 2.—WARREN HEAD.



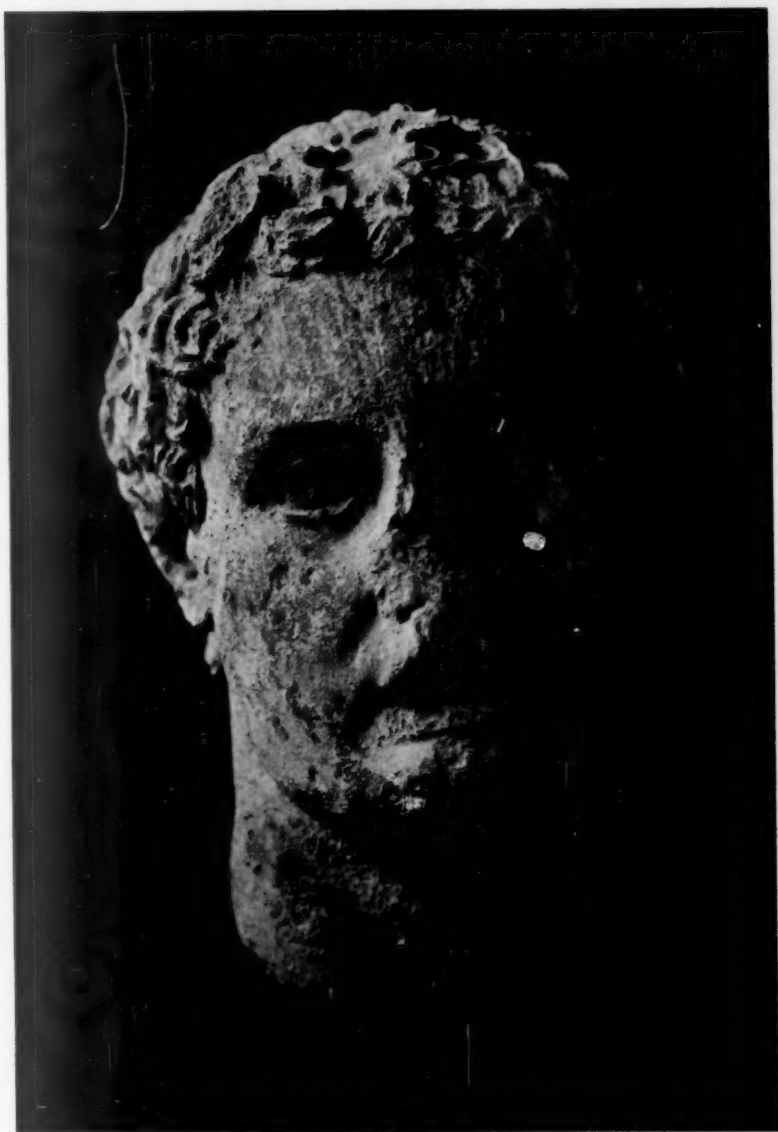


Figure 3.—VAN RENSSELAER HEAD.